

G.B.S. LECTURES THE B.B.C.—A SPECIAL INTERVIEW.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the week commencing
SUNDAY, November 16th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
BELFAST	

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS—BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	
DUNDEE (Relay)	

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By KEBLE HOWARD, The Humorist and Novelist.

WHEN I am invited by my wealthy friends to come and listen for an hour or so, I always look forward to ten o'clock, not because at that hour I can decently take my leave, or adjourn to the lullaby-room, but for the reason that at ten o'clock—unless I am mistaken—the announcer tells us what has been happening during the day.

And even that statement needs modification, or amplification, or something of that sort. I happen to be a careful student of the evening paper, so that I am usually well up in the latest news before I go to listen. But it gives me some peculiar satisfaction to be told the news from London—I live fifty miles away—by a real human voice.

Why is this? I have been trying to puzzle it out, and I think it must be that the human voice strikes a sympathetic chord which is left unstirred—or is only faintly stirred—by music or a mechanical instrument. Music has a charm of its own. Its appeal is mainly to the senses. Trained musicians may derive an intellectual pleasure from listening to music, but those of us who are not experts in harmony and counterpoint just let the melody find its way to the heart through the medium of the ear.

That is why people so often talk when music is being played. A very wicked thing to do, I know, but you have probably been guilty of that sin, and I know I have. How often have you entered a room and found a group of people merrily chatting to the delightful accompaniment of the loud speaker? But let the voice of the announcer be heard, and all conversation instantly ceases. He may have nothing more thrilling to announce than the weather report, and yet every syllable is received in expectant and delighted silence.

The fascination of the human voice! And that, incidentally, is one of the reasons why the theatre will never be killed by broadcasting.

or dancing, or the cinematograph, or bridge, or anything else. Certainly we go to the theatre to see charming and graceful and amusing people; we also go to follow a story; but the human voice—the variety of human voices—is a tremendous asset to the theatre. I am always sorry, therefore, when the announcer has finished his little piece. I find myself wishing that he would continue—that he would give us his views on the various items of news that he has been reading out to us. And this makes me wonder whether the organizers of the very skilful and entertaining programmes might not make a little more use of this friendly and sympathetic attribute—the voice.

I plead for the lonely listener. Personally, I have always found a crowd, and a pretty lively one at that, wherever there is a loud speaker going. But there must be many people who have introduced the wireless to their homes to relieve the monotony of lonely evenings. Doubtless, they enjoy the music, and the little plays, and the funny songs, and so forth. But it is not always easy to listen to music for a considerable period of time when you are alone. I think you want company for music—unless you are making it yourself, in which case, you will very likely be alone, whether you wish it or not.

Suppose you were sitting alone by the fireside, with your wireless set to commission, and the announcer suddenly said, after one of those pauses which are so dramatic, and so useful in getting the attention of everybody in the room:—

"Ladies and gentlemen, we are now going to try an experiment. We have with us to-night a lady and gentleman of originality, intelligence, and some humour. Let us call them Mr. and Mrs. Brown. You must imagine Mr. and Mrs. Brown sitting comfortably by their fireside. Presently Mr. Brown makes a remark on some topic of the day, and Mrs. Brown replies. This leads to an amicable discussion,

(Continued overleaf in column 2.)

Bringing the Past to Life.

A Talk from Cardiff, by F. Bligh Bond.

THE study of antiquities is beginning to have a great attraction for the public mind. Architecture is the epitome of man's life and thought and, as such, is the most fruitful object of investigation. The houses of those religious fraternities, which, all through the ages of darkness and violence, kept alive the torch of learning and culture, are perhaps the most delightful study of all.

Prominent among the English monastic foundations is Glastonbury Abbey, whose present ruins are those of a greater and a lesser church rebuilt on magnificent lines after a great fire of A.D. 1184, in which the older churches were destroyed. The ruins now standing present many problems to the antiquary, for so much is missing—the place having been used after the Dissolution of the Abbey in 1539 as a public quarry. But Glastonbury has a far greater appeal than this. It is by well-established tradition the scene of the first Christian mission to Britain, and the focus from which the Christian religion grew and spread all over the land.

Britain's First Church.

Tradition seldom, if ever, lies; and here tradition, deeply-rooted, strongly affirms that the first Christian settlement was made by Joseph of Arimathea. Joseph, it is believed, built a simple circular church. Afterwards we hear of a wooden church of rectangular form built around or over this, and in the sixth century St. David, coming from Wales, added to the structure. Then in the time of St. Augustine's mission at the beginning of the seventh century, Paulinus, Archbishop of York, is said to have greatly improved the wooden church, which was kept in being until the great fire of 1184 consumed it with most of the precious relics it contained; also destroying a great Norman monastic church which had arisen to the east of it.

Problems for the Antiquary.

Until 1907 Glastonbury Abbey was in private hands. In that year it was bought for the English church and nation, whose property it is. In 1908 excavation was begun, with myself as Director, and was steadily pursued until 1912, and again, since the war, from 1919 to 1921, so that now the great church has yielded many of her architectural secrets.

For upwards of fifty years antiquaries had discussed the probable position of certain features lost. Some of these were known only through a brief note by Leland, the antiquary of Henry VIII's time. This writer speaks of a Chapel of King Edgar at the east end of the church, and a Chapel of Our Lady of Loretto joining to the north side of the body of the church, both being attributed to Abbot Richard Beere, 1403-1524.

A Strange Experiment.

And now I have to relate the strange way in which the site of the Edgar Chapel was brought to light as the result of only a few weeks' excavation, and that which had been a standing problem for half a century settled without the smallest difficulty.

This was done by recourse to a method quite new to archaeological science and one which would certainly not have commended itself either to the antiquaries or to the church officials, had they known anything about it. I had been for some years a member of the Society for Psychical Research. A friend who was working with me had that curious gift of involuntary writing, which is generally called "automatic," and in his case it was so. I suggested to him that having stored our minds with all available knowledge, we should see whether by the exercise of those obscure mental

powers which lie below the threshold of our waking consciousness, we might be able to draw conclusions not possible to the waking mind.

It seemed that already some remarkable knowledge had been obtained in this way. The experiment was therefore made of employing this gift of involuntary writing for the practical purpose of eliciting true conclusions on the mixed evidence available. The process is quite simple. My friend took a pencil and paper and I placed my hand lightly on his. We then awaited results. The experiment was immediately successful.

Bringing the Gulf of Time.

The site and dimensions of the lost Chapel were given. All turned out as described. But the problem arose: whence did this knowledge come? The only tenable theory is that it is real knowledge—surviving in some way mysterious to us, and capable of being again brought to life—a memory of the past, revived by contact with our thought. Vividly in the writing comes the expression of Personality. Explain it how we may, it is as though the old monks were telling their story. We are familiarized now with the notion of "telepathy"—mind speaking to mind, bridging the gulf of space. Are we then also in view of a similar bridging of the gulf of Time? It would appear so. It would seem indeed that the past is not dead—but only "remote," and that if we—to adopt the simile of the wireless—choose by concentrated and sympathetic thought to attune ourselves to it, we can again participate in the life and thought of those bygone times.

Later, in 1916, another writing revealed the site and dimensions of the missing Loretto Chapel in a place very different from that which had been inferred from the few available data. The writing, and certain plans given with it, were published by me in 1918, and it was not until the autumn of the following year that excavation revealed the remains of a building under the high banks in the position of the dimensions given in the writing. These are now marked out.

The Mysterious Writing.

Since then, in 1921, a third unknown feature has come to light, following shortly upon the receipt of a "script" with plans; this time from a new source, the writing being produced by a lady who had no knowledge of the Abbey. This is described in my new volume, "The Company of Avalon."

Much more has been done by ordinary archaeological means, and now practically the whole plan of the great church is known, but had it not been for the adoption of these special methods, the most interesting discoveries could hardly have been made. For the "script" was the means of throwing the necessary light on the records, and enabled threads of evidence otherwise quite obscure to be woven into a coherent fabric.

WIRELESS has been the means of saving yet another life at sea. The engineer of a tanker fell ill, and the captain, baffled by the symptoms, sent out a wireless call for medical advice. The message was picked up by the United States liner, *Republic*, some hundreds of miles away. The doctor on board the *Republic* diagnosed yellow fever, and wirelessed instructions for the treatment of the engineer which, he was informed four days later, effected a cure.

AFTER experimenting for eight months, two wireless amateurs in Johannesburg have received broadcasting direct from Pittsburg, U.S.A.

Away With Radio Pessimists!

(Continued from the previous page.)

such as takes place every evening in thousands of English homes.

"You will please understand that this discussion has not been written down, or rehearsed, or prepared in any way whatsoever. You will therefore hear the thoughts as they come spontaneously from the brains of the speakers. The discussion will last from twenty minutes to half an hour. Allow me to introduce you to Mr. and Mrs. Brown."

Now, don't you think that you would have to listen to that? Don't you think you would be curious to hear what the Browns had to say about, for example, Wembley? They have paid their first visit that very day. Wouldn't you be delighted, sir, if Mr. Brown's views agreed with your own as to the expense of the visit? And wouldn't you rejoice, madam, if Mrs. Brown not only consoled him on that score, but also wheedled him into promising to take her again?

Of course, that is only a rough-and-ready instance. They might discuss much deeper topics than that. We might even have a three-handed discussion between a Conservative, a Liberal, and a Socialist. And what about a doctor and schoolmaster arguing over the relative merits or demerits of athletics? But you will be able to think of a hundred topics for yourself. The main idea is to arrest the attention of the listener by the aid of the live human voice, than which nothing can be more arresting when the words are not stereotyped.

What I should like to hear—and I am only giving, of course, a personal view—is a talk on some essentially human subject delivered by a speaker who was not trying to preach, or teach, or collect subscriptions, but to stimulate the brains of his hearers.

There might also be serious talks, but not too serious. After all, you do not usually "tune in," or whatever it is called, until the evening, and you are probably rather tired after the labours of the day. It is nice to be lectured occasionally, but a little serious lecturing goes a long way. If we must be serious for half an hour, let us be serious about things in which we can all take an interest—love, marriage, divorce, education, money, the solar system.

Above all, the voice that comes to us by wireless must be optimistic, and the matter of the speaker must be optimistic. It is not the slightest good bellowing through the ether that all is lost. To begin with, it isn't true. All is not lost so long as hope exists, and hope must exist so long as the brain remains normal, because that is the way we were put together. The pessimist on the wireless—unless his pessimism was so exaggerated as to be funny—is an awful thought.

As I draw to the conclusion of this brief article, a horrible idea occurs to me. It is that all the things I have been suggesting have already been anticipated. If that is the case, I must plead forgiveness. My poverty and not my will is to blame. I have a lovely flat roof to my house, which seems to plead for an aerial; but all the young men in the district whom I have consulted on the subject of installing the wireless in my house have such enlarged ideas on the subject of finance that I totter from their emporiums in a swooning condition. But I shall have to have it some day, if only to hear the soothing voice of the announcer telling me that the sun is shining in Australia.

[On Monday, November 17th, Mr. Kable Howard will broadcast one or two of his own stories in a Programme relayed from London.]

Official News and Views. GOSSIP ABOUT BROADCASTING.

Our Second Birthday.

THE B.B.C. passes its Second Birthday to-day, November 14th. We have made many friends through the microphone, to all of whom we send greetings. We look back to-day upon oppositions and obstacles overcome, developments grown old in usage, and achievements whose distinction is forgotten. We look forward to another year of service wherein we shall do our utmost, by pursuing a policy of development in every line of endeavour, to enhance the general value of our work and increase the satisfaction of the listeners. To make the service what it should be, it is essential that there should be co-operation and understanding between broadcaster and listener. We hope that everyone who appreciates our work and our greater projects will realize that we cannot proceed without adequate finances, and that the maintenance and progress of the service can only be assured by the licence contribution of the individual, on which, in our developments, we are dependent.

An Unusual Programme.

A somewhat unusual programme devoted to hymn tunes will be given at the Cardiff Station on Sunday evening, November 23rd. The hymns will be presented for their intrinsic musical and literary merit. There is a very definite movement towards the general realization that the type of music used in worship is of tremendous importance. The programme is intended to demonstrate the hymn as poetry and music conveying the idea of the power of worship—as a definite spiritual comfort and help. The performance will be given by the "5WA" Choir, accompanied in several of the hymns by the Station Orchestra.

Clan Nights.

The Glasgow Station will give the first of a series of Clan Nights on Friday, November 21st. A part of the programme on these nights will be devoted to matters affecting a particular Clan, and on this occasion the Clan MacLean will be dealt with.

"History of the MacLeans."

Professor Magnus MacLean, D.Sc., the Emeritus Principal of the Royal Technical College, Glasgow, will give a short talk on the "History of the MacLeans," and a short programme of songs and pipe music has been arranged by members of the Clan. The music, apart from this, will be the work of Scots composers, an exception being the Orchestral Ballad "Helen of Kirkconnel," by Dr. Arthur Sommerville. Sir Arthur MacKenzie, the late Principal of the Royal Academy of Music, will be represented by his Second Scottish Rhapsody, and Dr. Charles MacPherson, the Organist of St. Paul's Cathedral, will have his Overture "Cridhe-an-Ghaidheil" performed.

Scottish Music.

Hamish McCuin, the well-known Scottish composer and conductor, who died a few years ago, will be represented by his Orchestral Ballad, "Ship o' the Fiend," and a short work for Choir and Orchestra, "Lord Ullin's Daughter." Another Scots composer represented in this programme is David Stephen, the Principal of the Carnegie School of Music, Dunfermline. Mr. Stephen's work for Choir and

Orchestra, "Sir Patrick Spens," will be rendered, the solo part being sung by Mr. Andrew Shanks, who is himself a Scotman.

Another Query Programme.

Each Query Programme given at the London Station attracts more entries than the previous one, and it is expected that the entries for the fourth Query Programme on Saturday, November 22nd, will run well into four figures. The three most successful entrants will be awarded a prize of five guineas, three guineas and one guinea respectively, and the first five competitors will be invited to spend an evening in the Studio. All entries must reach 2, Savoy Hill, addressed to the London Station Director, not later than the first post on Monday, December 1st, 1934, and the envelopes must be clearly marked "Query Programme" on the top left-hand corner. The portion of the programme concerned in this competition falls only between 7.30 p.m. and 9.30 p.m.

A Microphone Debut.

Another "Round the Stations" programme will be broadcast from the London Station on Tuesday, November 25th. John Henry will introduce Joe Murgatroyd to the microphone on this occasion at 7.30 p.m. Joe, through John Henry's talks, has achieved a fame almost as established as that of the comedian himself.

"The Planets."

A particularly lucky "dip" at 8.30 p.m. will bring forth music by the Birmingham Municipal Orchestra conducted by Dr. Adrian C. Boult. The programme will include four movements from the much-discussed Suite "The Planets," by Gustav Holst. It is interesting to recall that the whole Suite was suc-

cessfully broadcast from Mr. Dan Godfrey's second Free Trade Hall Concert at Manchester earlier this year.

"A Butterfly on the Wheel."

On Wednesday, November 20th, the "EZY" Dramatic Company, under the direction of Mr. Victor Smythe, will present *A Butterfly on the Wheel* at the Manchester Station. This play by Edward G. Hume and Francis Neilson was not only the "EZY" Dramatic Company's first venture, but was the first four-act drama to be broadcast in full in this country. After its performance in December, 1923, it received a congratulatory mail larger than anything received before or after for any other evening programme at that Station.

Tribute to a Great Scientist.

At 9.40 p.m. on Thursday, November 20th, Sir J. Alfred Ewing, D.L., F.R.S., LL.D., Principal and Vice-Chancellor of the University of Edinburgh, will give a talk from the Edinburgh Studio on "Lord Kelvin, a Centenary Tribute." Sir Alfred Ewing is one of the leading authorities on scientific subjects and was at one time Lord Kelvin's assistant when the latter was Sir William Thomson, and held a Chair in the University of Glasgow. Sir Alfred Ewing is, therefore, pre-eminently qualified to speak about the illustrious scientist, Lord Kelvin. This talk will be S.B. to all stations.

"Sweet Lavender."

The Cardiff Station has arranged another "Sweet Lavender" programme for Wednesday, November 20th, when listeners will share another evening with that peaceful old couple, Mr. and Mrs. Treckle, and with them will go back over the years with the old-time songs and melodies.

Russian Symphony Programme.

On Wednesday, November 20th, the Belfast Station Augmented Orchestra will give a symphony programme of Russian music, which will include overture and march from the opera, *Prince Igor*, by Borodin; Capriccio Espagnol and symphonic Suite "Antar," by Rimsky-Korsakoff and Suite "Roses d'Amour," by Glazounov.

At the Palladium.

Many people do not realize that there are still many wounded soldiers and sailors who served during the War, who have not yet been discharged from the various hospitals in, and around, London. These men have been entertained weekly ever since the War, by the Admiralty Wounded Fund, which constantly arranges outings, cinema entertainments, matinees, etc., for their benefit. Perhaps their most happy efforts in this direction have been the Palladium matinees, where well-known artists have appeared. The B.B.C. counts itself fortunate in being asked to act as hosts at a forthcoming matinee at the Palladium, which will take place on November 23rd. The management of the Company will be represented and well-known "Uncles" and "Aunts" are each taking a box. Listeners who wish to be present at the Palladium on this occasion can obtain tickets from the Hon. Secretary, Mr. Basil Leakey, Somerset House, New Barnet.



Youthful Patient

"Well, I never! It's the first time I know I had music in me!"

A Prize that Led to Fame.

The Story of "Cavalleria Rusticana."



PIETRO MASCAONI.

IT is the fate of some men never to realize the promise of their first achievement, and the world, which hails them as geniuses, soon discovers that they exhausted themselves in their first flight. In English literature the outstanding instance is Philip James Bailey, who sang himself hoarse to the stars very early, and cracked a weak voice to too lofty a tone.

He spent himself in that fine dramatic poem, "Ecclesiastes," published when he was barely three and twenty. With him ranks William Gerard Hamilton, whose first and almost only speech in Parliament gained him the appellation of "Single-speech Hamilton," and other "one-performance" men are many.

Whether Mascagni will some day be grouped with them, nobody may yet say; but certainly he has not so far done anything to equal *Cavalleria Rusticana*, his first and most successful work. At present it stands alone.

The famous opera was conceived and written in remarkable circumstances. Mascagni, after leaving Milan Conservatoire, where he had studied hard for three years (1881-84), became assistant musical director of an operetta company, which ultimately broke up. The young musician thus became stranded. But, though he hardly knew where to turn for his next meal, he set diligently to work on an opera which he had already partly written.

Living on Macaroni.

The completed portion included the now famous "Intermezzo," which he composed with a two-fold object. He wished to create a feeling of peace and repose as a relief after the tense drama in which the peasants figure, and to show that, intensely as they were swayed by love and hate and revenge, their affairs did not concern the outer world, which went on and on as far countless ages, steadily, quietly, serenely indifferent to the clash of human passions. That he succeeded in his double purpose nobody can gainsay.

On taking up his opera again, he applied himself to it with great zest. "I lost no time," he says in an autobiographical sketch. "All my meals consisted of a plate of macaroni, and I worked diligently at the composition and instrumentation of my opera, which grew to a large heap of music sheets. This I enclosed carefully in a handbag. It would be the treasury-box of my future."

The Unwanted Alarm Clock.

By 1888 only a few scenes were lacking, but then he locked up the score, and a little later began hunting for a "text," which eventually was promised him by his friend Targioni, of Leghorn.

Shortly afterwards the opening chorus of the libretto reached him, whereupon he remarked to his wife that, poor as they were, it would be necessary to go to the expense of purchasing an alarm-clock.

"What for?" asked she, in some surprise.

"I must," he explained, "get up to-morrow before sunrise to begin with the *Cavalleria*."

In so good a cause she could not begrudge the outlay. Husband and wife accordingly went out together, and paid nine lire for a mechanical substitute for the human "knocker-up."

After all, however, the clock was superfluous. For early next morning—it was February 3rd,

1889—their first child was born, and, consequently, Mascagni was able to begin to write at dawn without being roused from his slumbers by the tinkle of the clock.

The rest of the libretto followed rapidly, and the opera was finished without further delay. Mascagni then submitted it to a musical friend, who declared it to be rubbish—an opinion which plunged the composer into the deepest despair. For some time afterwards the work lay neglected, and then the young musician, as a forlorn hope, entered it in a competition for a prize of two thousand francs offered by Souzougo, the music publisher, of Milan, for the best one-act opera.

This step marked the turning point in his life, because, to his unbounded joy, his work won the prize—a windfall indeed for a man who, with his wife and two children, was living on half-a-crown a day!

Attacked by "Mascagnitis."

Cavalleria Rusticana was produced at Constanza Theatre, Rome, in May, 1890, and its success was unprecedented. The strong, well-constructed libretto—which is founded on a story of Sicilian village life by Giovanni Verga—and the "catchy" music roused the audience to the wildest enthusiasm, and there were tumultuous calls for the composer, who, in response to a telegram, hurried from Leghorn to the capital. Straightway he rushed on the stage, clad in his old suit, awkward, dazed, almost stupefied, and the vast assembly cheered him wildly.

It has been said that at that moment Italy was seized with an "acute attack of Mascagnitis." Certainly the composer became on the instant a national hero. Hailed as the successor to Verdi, he was, on his return to Leghorn, welcomed with illuminations and torchlight processions, and subsequently the King of Italy presented him with the Order of the Crown of Italy. Medals, too, were struck in his honour, just as if he had been a great commander who had saved his country.

Success in London.

A further result of the success of *Cavalleria Rusticana* was much less gratifying to Mascagni. Publishers, seeing in that success proof of a revolt against operas of the Wagner school, called for short operas, with crisp action and direct emotional appeal, and, as a result, for a time nearly every day brought forth a more or less lurid one-act melodrama.

Mascagni's success at Rome was paralleled to some extent not only in other Italian cities, but all over Europe, audiences everywhere receiving the new opera with great enthusiasm. It reached London by October, 1891, when it was represented at the Shaftesbury Theatre to large and highly appreciative audiences.

The composer's succeeding works, as everybody knows, were more or less disappointing; but the vast hold he obtained on his countrymen by *Cavalleria Rusticana* was indicated on the production of *Le Maschere* on January 17th, 1901. This composition was represented simultaneously at no fewer than seven of the most important Italian opera houses (Rome, Milan, Turin, Genoa, Venice, Verona, and Naples).

T. W. WILKINSON.

["*Cavalleria Rusticana*"] will be broadcast from Birmingham on Wednesday, November 19th.]

In a recent balloon race from San Antonio, Texas, the competitors were provided with portable wireless sets, and were thus able to keep in constant communication throughout the race.

John Henry Calling.

Jottings From His Book of Humour.

WE all know that John Henry can be funny through the microphone. He now proves that he can be equally funny in print, for he has written a book, entitled "Still Calling!" (Nisbet). The following amusing extracts are picked at random.

I had a dozen eggs under the old brown hen that I expected to hatch out any day. I was telling Blossom about this, and she asked how long it took to hatch chickens, and I told her three weeks; and then she asked how long it took to hatch ducks, and I said four weeks. Then she said she supposed if we wanted ducks, we'd have to let the hen sit a week longer.

Blossom said she wanted a wireless set so that she could listen; and I said I'd get her one, because it would be a nice change for me, but I didn't let her hear me say that last bit.

Many years ago Joe used to play in a band. This band used to practise in the upstairs room of a little hotel, and Joe says that one night one of the bandsmen was late for practice, and he stopped in the road to listen to the music a bit, and then, Joe says, this chap went upstairs, and said, "By gum, but the band does sound champion from outside," and they all put their trumpets down, and went outside to listen.

Blossom hasn't got classical tastes. It's a pity, but she hasn't. I've tried to improve and educate her, and I've bought her some good songs like "Why Did You Teach Me to Love You?" and "I Love Her, Yes, I Love Her," but she goes round singing some nonsense about "Her Sweetie Went Away."

Joe's a Yorkshireman. He comes from Heckmondwike. Joe says that if Heckmondwike had better scenery and some good buildings, it would be the nicest town in Yorkshire, especially if they could move it to the seaside.

We're going to start our book with a conversation between Olms, the famous wireless detective, and his friend, Dr. Watts. They're sitting in their room, and Olms sees a man in the street.

"That man," said Olms, "is in a hurry. He has careless habits, a wireless set, and his name is Higginbotham. He's coming here."

Dr. Watts looks astounded. Of course, Watts had to look astounded because that's his job, and that gives Olms an excuse to explain how clever he is. "I know he's in a hurry," said Olms, "because he's running. He has careless habits because he's only got one spat on, and that's on the wrong way round. The wireless set? That's easy. He still has the earpieces on. His name is Higginbotham because all men with faces like that are called Higginbotham, and I know he's coming here because I saw him come in at our gate."

Venus is our maid. She's not a good maid. I often wonder who'll be the worst maid in the world when Venus dies.

Erbert's a big dog. He hasn't any special breed, but if there were no collies, Erbert might be mistaken for one. He's got long fur like a collie.

I don't know anything about elephants, except that someone once told me that an elephant was like an armchair, and I said, "Why?" and he said, "Because it can't climb a tree."

"Still Calling!" is certainly a book to read.

What is a Folk-Song?

A Talk From London, by Douglas Kennedy.

WHAT is a real Folk-Song? Is it just an old song that was composed by someone a long time ago? Many people have that idea, but fundamentally it is wrong. How is a folk song made and where does the tune come from?

Well, the tune comes from the words. The rhythm of the spoken word and of the inflection of the voice is the beginning of folk-song melody. Just as the disconnected, and almost meaningless, grunts of primitive man became language, so did a rhythmical flow of speech become song. For this reason both the language and the folk-song of a race are a reflection of the people of that race.

The Beginning of Art.

Now let us work it out from the beginning.

What started that rhythmical flow of speech that became song? Something has to be spoken or told—some kind of story, so we will begin with a story.

It must be a story the people who are going to make a song about it like telling, and one that will stand telling over and over again. Moreover, the people who are going to tell this story to each other must be what we call uneducated. They cannot read or write, and the only way they can get to know the story is by someone else telling it to them. Now what happens in this process of telling a story over and over again? Some very important things happen: they are the beginning of Poetry, of Literature, and of Music. Let us follow out this process and see what is the first change that comes over the story.

Verse Before Prose.

The story would probably have become verse. The reason for this is that verse has a very definite form and symmetry and it is easy to memorize. The earliest literature of all nations is in verse. What is the next change that would take place? The poem would not be spoken, but chanted or sung to a simple melody. This simple tune would follow more or less the natural rise and fall in the voice that the sense of the words dictates. The tune may be on quite a few notes, but it is tune, and that is how music began.

Once the story has become song, of course, further developments are possible. Each individual story-teller or singer may alter it or add to it a little. Occasionally, it passes through the mouth of what we should call a musical person and very important contributions would be made. Mr. Sharp used to find that if he was collecting from such an individual, he invariably got specially good songs. As he said: "The good folk-singer always gives you good versions of every song he sings."

The Call of the "Crow-fish Man."

The story may be very simple and still make its own tune. It may be just a street cry like "Who'll buy my sweet lavender?" or "Pots to mend?" Here is the call of the "Crow-fish Man," as an example:—

Wake up, darling, don't sleep too late,
The Crow-fish man's done past our gate
This morning—so soon,
Selling crow-fish two for a dime.
Nobody's crow-fish tastes like mine
This morning—so soon.
Wake up, darling, don't sleep too late,
The Crow-fish man's done past our gate
This morning—so soon.

But often the story really is a story, relating some incident in the lives of the people concerned. Possibly, an historical incident that once really

(Continued in next column.)

The Opportunist.

Told by a Wireless Club Secretary.



"You had better take a couple of dozen of these pamphlets."

to me that there is scope for something of the same sort of thing over here."

"Not while there are respectable, up-to-date Wireless Clubs about, laddie," rejoined the Club Secretary. "By the way, you had better take a couple of dozen of these pamphlets which set out our aims and objects. They also contain the name and address of the live Secretary. Should any of your friends or acquaintances refer to wireless, however vaguely, you will oblige me by pressing a copy of the pamphlet into their hands."

"Talking of wireless experts, recalls vividly to my mind the case of Twister, a former member of the Club. The events which led up to his resignation were somewhat unusual, and the story would repay the close attention of anyone sufficiently interested in wireless to spare a few minutes—but, doubtless, you have more important business to attend to?"

"Not at all, old man!" replied the new member, hastily, seeing the glint of inflexible resolution in the Secretary's eyes.

"Then just turn up that empty accumulator case and sit down," said the Secretary, taking off his piece and carefully polishing them. "Twister was a man I never liked, and I may add that he never returned the two o'n one condenser which he borrowed from me at the same time as the battery tester."

"When Twister joined the Club, he explained to me that he had very little knowledge of Radio, but that, as he was wiry, he hoped to make rapid progress. I took no notice of the feeble jest which, to an earnest student of the wonderful science, savoured of blasphemy. However, the members seemed to find something attractive in his insatiable thirst for knowledge, which earned for him the nickname of Thirsty Twister, generally abbreviated to 'Thirsty.'"

"I hope," the new member ventured to remark, "that the story will not take too long. I haven't so much time as I thought I had!"

"Laddie!" replied the Secretary, earnestly, "every moment is as precious to me as it is to you. This story is a step forward in your

"ACCORDING to American Radio mags," said the new member, "there are quite a number of wireless experts over there who will, so the adverts say: 'Hike that kink out of the hook-up, and make the thing work!' It seems

wireless education, and I do not grudge the time spent."

The new member was full of apologies. The Secretary waved them aside, and continued. "Now, Twister was for ever worrying members for diagrams of suitable circuits for one, two, three, and four valve sets. He would ask for lists of suitable components for the sets and the probable cost of making up. Then he started bringing up to the Club, apparatus which he said that he, or some relative, had made, and which did not give satisfactory results. Would a member kindly spare him a few minutes, and show him what was wrong? Well, all these things the kind-hearted members did cheerfully, thinking they were helping a promising lad to make life a success."

"Then weren't the older members doing the right thing in helping a young beginner?" said the new member. "I thought that was the object of the Club?"

"So it is, my lad, so it is! But you will not let me get on. Your interruptions do not hasten the conclusion of the story. One evening, at the Club, young Twister dropped



"At first, there were angry expressions on their faces."

there were angry expressions on their faces, but, after a few moments, they burst into a roar of laughter. Now, if you are anxious to get away," said the Secretary, with an air of indifference, "I will detain you no longer."

The new member stared at the Secretary as if stupefied. "Surely, you are going to tell me what was on the card?" he gasped.

The Secretary smiled. Well, I suppose you are anxious to know," he remarked. "The wording on the card was:—

"A. Twister, Wireless Expert.
Sots designed and faults rectified.
Terms moderate."

"Twister had carried on a business as a wireless expert, all the brain-work being done for him by kind-hearted clubfellows! I haven't seen Twister from that evening to this!"

ALFRED HEARD.

[We shall shortly publish another Tale by a Wireless Club Secretary.]

(Continued from the previous column.)

happened. Often it is quite a long story and the tune is but a simple refrain that helps it along. It goes on telling itself with its own rhythmic cadences just as if it were dancing it out before you. Such a song story is called a ballad. The name means dance-song and well it describes it.

The beginning of music is invariably ascribed to some clever man playing about with reeds and pipes. The human voice, still the most perfect of all musical instruments, must have made music long before that.

The telling of a story on that human musical instrument turns the story into song and sometimes the teller into an artist. It is not the piper that calls the tune, but sometimes the tune calls the piper. The folk-song is not song simply to give entertainment to a listener, but rather for the satisfaction of the singer. That is

the proper application of the art of song, or, indeed, of any art. The greatest poets, painters, and musicians have always been unconscious of the public by whom their work might be judged. Their contentment was when they pleased themselves.

The simple folk-singer, although he, as an individual, has not made the song, nevertheless makes it in a kind of way every time he sings it. In the remaking of the song he is brought out of himself and for a time enters another world. That is the happiness of every artist, that moment when his living soul is comfortably stretching itself inside his body.

The folk-song is there for people to use who cannot be painters or sculptors or creative musicians. But if you wish to use it properly, you must forget about an audience. You must get inside the song before your soul can begin to stretch itself inside your body.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

PURCELL'S "DIDO AND AENEAS."
(NEWCASTLE-ON-TYNE, Friday.)

HERE is a seventeenth-century opera by our great British composer, who lived his short life from 1658 to 1695, and was organist of the Chapel Royal to Charles II., James II., and William and Mary, as well as organist of Westminster Abbey for fifteen years of his life.

Necessarily this is rather primitive music we are to hear (i.e., it is simple and undeveloped), but it is very tuneful, and very English. It has no spoken dialogue, but consists of Recitatives, Airs, Duets, Choruses, and Dance Music.

It is interesting to know that it was written for performance at a girls' school, "Mr. Josias Priest's Boarding School at Chelsea." The libretto is by Tate (well known for his part in the famous Tate and Brady metrical versions of the Psalms).

The Plot of the Opera is, briefly, this: Aeneas, driven by storm on to the coast of Africa, is welcomed by Dido, Queen of Carthage. He is about to marry her when summoned away by (as he thinks) a messenger of the gods (really a false spirit sent by a sorceress).

Dido, despairing, dies.

Before the performance starts, read carefully through the following programme, in order to gather some of the details of the plot, and then keep it before your eyes as the performance proceeds.

ACT I.

SCENE I. Dido and her sister BELINDA (in some versions Anna) are in the Palace, surrounded by COURTIERES (Chorus). Dido is languishing in love for her guest AENEAS, the Trojan Prince.

1. Solo and Chorus: BELINDA (Soprano) sings, *Shake the cloud from off your brow*; CHORUS responds, *Banish sorrow, banish care*.
2. DIDO (Soprano) sings, *Ah, Belinda, I am grieved with torment*.
3. Recitative: BELINDA and DIDO—Grief increases by concealing.
4. Chorus: *When monarchs unite, how happy their state!*
5. Recitative: Dido soliloquizes on Aeneas and BELINDA adds comments.
6. Duet and Chorus: Dido and BELINDA sing, *Fear no danger to ensue, the Hero loves as well as you*. CHORUS repeats this.
7. Recit.: BELINDA announces AENEAS, who greets Dido—*When, royal pair, shall I be blest?*
8. Chorus: *Cupid, only, throws the dart that's dreadful to a warrior's heart*.
9. Recit.: AENEAS pleads with Dido.
10. Air: BELINDA—*Pursue thy conquest, Love*.
11. Chorus: *To the hills and the vales . . . let the triumphs of love and of beauty be shown*.
12. "The Triumphant Dance" (a Minuet).

SCENE II. A Cave. Enter Sorceress (Bass), who summons Witches. She sings Recitative, *Wayward Sisters!*

1. Chorus: WITCHES, *Harm's our delight*.
2. Recit.: SORCERESS, *The Queen of Carthage, whom we halt*.
3. Chorus of WITCHES: *HO, HO. (No other words!)*
4. Recit.: WITCHES and SORCERESS, *Ruined ere the net of sun . . . Tell us how shall this be done?*
5. Chorus of WITCHES, *Ho, ho*.
6. Duet: Two WITCHES, *But ere we this perform, we'll conjure for a storm*.

8. Chorus (with Echo effects): WITCHES, *In our deep vaulted cell*.
9. Echo Dance of FAIRIES (very fast).

ACT II.

SCENE I. The Grove.

1. Overture.
2. Song: BELINDA, *Thanks to these lone-some vales, and CHORUS, So fair the game*.
3. Song: WOMAN ATTENDANT (Soprano), *Of she visits this loved mountain*.
4. Recit.: AENEAS, *Behold upon my bended spear, and DIDO, The skies are clouded*.
5. BELINDA, *Haste to town . . . no shelter this open field can yield*.
6. Recit.: FALSE SPIRIT (Soprano), sent by the Sorceress, *Sing, Prince, and hear great Jove's command . . . he summons thee this night away . . . and ruined Troy restore*.

ACT III.

PRELUDE.

1. Song: FIRST SAILOR (Tenor) and Chorus, *Come away . . . your anchors be weighing*.
2. "The Sailors' Dance."
3. RECIT.: DUET: SORCERESS and WITCH, *See the flags and streamers curling*.
4. Song: SORCERESS, *Our next motion must be to storm her lover on the ocean*.
5. Chorus: WITCHES, *Destruction's our delight*.
6. "The Witches' Dance."
7. Recit.: Dido, *Your counsel all is urged in vain*; BELINDA, *See, maidam (P) where the Prince appears*. AENEAS, *What shall I do? Aeneas do? etc.* (Exit Aeneas, to go on board ship).
8. Short Recit.: Dido, *But death, alas, I cannot shun*.
9. Chorus: *Great minds against themselves conspire*.
10. Recit.: Dido, *Thy hand, Belinda . . . Death is now a welcome guest*.
11. Air: Dido (the most important air in the opera, and one of the most famous in all British music), *When I am laid in earth*.
12. Chorus: *With drooping wings*.

As the music ends feel just a little proud that the earliest opera still performed on any stage in the world (apart from revivals of more or less antiquarian interest) is a British one. (It has, by the way, recently been revived in Germany with great success.)

BACH'S SECOND BRANDENBURG CONCERTO.

(BOURNEMOUTH, Monday.)

A Bach Concerto is not a Concerto in the usual (and later) sense of the word. There is no one solo instrument. In this Concerto there is a group of such instruments, TRUMPET, FLUTE, OBOE and SOLO VIOLIN, and allied or contrasted with these is the general body of Strings (plus, according to the score), a keyboard instrument.

There are Three Movements—Fast, Slow, Very Fast.

GRAINGER'S "HANDEL IN THE STRAND."

(BELFAST, Friday.)

Percy Grainger is an Australian (born 1882), who has lately become a naturalized American. This piece is marked "to be played with or without clog-dancing." If you prefer the "with"—get your clogs ready, and do it yourself, as there will be no dancing in the studio.

There is a touch of Handel in the music (including a bit of the so-called "Harmonious Blacksmith"), but there is more of the Strand.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

Programmes from the High Power Station.

DEAR SIR.—Mr. Reith says in *The Radio Times*: "A great proportion of provincial listeners will be able to choose between their own station and the high-powered one . . . London, observe, is the only district then left without an alternative programme."

Mr. Reith appears to have overlooked the fact that all listeners to the provincial relay stations are in the same position. We are hoping that when the new high-power station is erected it may have its own programme, and that the London programme may, as at present, be transmitted to the relay stations. Then we should all have the choice of two programmes, both from London studios, one relayed and one direct on the high power, and listeners all over the country, both in the locality of main and relay stations, would be able to turn on the 1,000-metre station as the "great alternative."

Yours truly,

"STOKE-ON-TRENT."

[It is hoped that it may be possible on all occasions to transmit a distinct programme from the high-power station.]

England Heard in Norway.

DEAR SIR.—On behalf of Norwegian amateurs I express my thanks to the B.B.C. for the splendid entertainment they supply in this country without getting anything in return.

I don't doubt that Norway is a "paradise for the station hunter," because there is no local broadcasting station to eliminate, and our sets may be tried for efficiency upon 20 to 30 foreign stations (distances ranging from 500-1,000 miles).

All the B.B.C. main stations are heard comfortably on 2-3 valves on phones. The loudest stations, Chelmsford (600 miles), Aberdeen (500 miles), and Bournemouth (700 miles), are roaring on four-valves, and may be heard in several rooms on horn with "reversible" phones.

Yours truly,

Christiania.

L. K. D

(Continued on the facing page.)



THE HERON.

This bird will be described by Mr. E. Kay Robinson, during his talk on "British Birds," to be given from London on Tuesday, November 18th.

Listeners' Letters.

(Continued from the previous page.)

"The Immortal Hour."

DEAR SIR,—Your correspondent, "A. E. H.," should bear in mind that *The Immortal Hour* is a dream from start to finish. Also that its music is composed by Rutland Boughton, an Englishman. It is a great pity that we have not more composers like him.

Is "A. E. H." aware that thousands of people who appreciate good music lined up nightly at the Regent Theatre to hear this musical drama? And I am sure that more thousands were eager, like myself, to listen to the beautiful melodies.

As for saying "the thing is a dirge from beginning to end," I should strongly advise him to make a hobby of collecting some of the trashy music that is now being played, and to compare it with this, in my opinion, immortal work!

Yours truly,

G. E. R.

In Praise of Critics.

DEAR SIR,—Should not all listeners be grateful to "Listener No. 100" for his opinion of critics? He has no use for them; nobody wants them; they should not exist. He switches off whenever one begins to speak; also he likes beef!

I am one of those "everyday persons" he refers to. I find the talks on music, books, pictures and plays one of the most enjoyable features of the whole broadcast programme. I welcome the guidance in these matters of those who have more time, more opportunities, more natural ability than myself to study them. But I am wrong—we do not really want them—we want beef!

It is your correspondent's lordly privilege to "switch them off," for fear he might learn something that he need not. He can shut off the music also if he likes, the news, the theatre-plays—everything! He can shut out the sunlight, the fresh air, if he so wills.

What is the use of them, these critics? Perhaps by their outspoken views they make our theatre-managers, producers and authors "give us what we want," and take off those things we do not like.

Perhaps "No. 100" benefits in this way without knowing it. Perhaps, if, instead of using so gleefully his weapon of the switch, he were sometimes to listen, and give a few moments' thought to what they say, he might become a wiser and a happier man.

Yours truly,

Southall.

"WILLING TO LEARN."

[Many other correspondents have written us in the same vein.]

Good Music Needs Good Words.

DEAR SIR,—I have read with interest the article in *The Radio Times* by Mr. George Parker, the baritone, and I corroborate his statement that "the words of a song should justify their being recited to an audience, and if they will not stand this test, they should not be worth setting to music."

I have at times seriously offended singing friends by daring to criticize adversely the words of some of their songs; but it is none the less true that they sometimes strike like a discord upon the listening ear.

Carefully constructed lines of poetry are a technical expression themselves, whether spoken or sung, and as we are so rich in beautiful poetry, it seems unnecessary for any composer to handicap his musical ability.

To be true to one's art, it is advisable to seek and obtain the very best materials with which to demonstrate.

Yours truly,

"ELOCUTIONIST."

Canonbury, N.

PEOPLE IN THE PROGRAMMES.

A World-Famous Preacher.



GIPSY SMITH.

LISTENERS should note that on Sunday, November 16th, an address by the famous preacher Gipsy Smith will be relayed from the Royal Albert Hall, London, at 8.15.

Gipsy Smith is a real gipsy, and he was born in a gipsy tent near Epping Forest. As a boy he lived the free, wandering life of the Romany; but he was still quite a youth when he determined to become a preacher.

Gipsy Smith is as well known in America as he is here. On one occasion he organized a torchlight procession through the worst and roughest quarters of Chicago, and in an hour he had gathered 20,000 people, who were singing, praying, and weeping.

"O'Flaherty, V.C."

THE important announcement is made in our programme pages this week that on Thursday, November 20th, Mr. George Bernard Shaw will read his own play *O'Flaherty, V.C.*, at London Station, and on page 357 of this issue of *The Radio Times* will be found an interview with the distinguished dramatist.

Not So Lucky as He Thought.

"G. B. S." is not at all fond of being interviewed, apropos of which fact there is a good story. A certain youthful reporter felt that he had obtained a great "sedop" when, in response to a letter to Mr. Shaw asking for an interview, he received the following reply: "Certainly. Drop in and dine with me to-night. —George Bernard Shaw."

For some time the reporter was in ecstasies; but, happening in glance at the envelope, he discovered that it bore the postmark of a remote little town in the South of France!

No Choice.

AN event of great interest this week will be the broadcasting from Manchester, on Tuesday, November 18th, of Judge Parry's play, *The Tollyman*.

Judge Parry is noted for his wit and he has an inexhaustible supply of good stories concerning his various cases. He was once dealing with a man whose evidence he doubted.

"Your wife's story is an absurd one, and you should not back it up," said Judge Parry, sternly.

"It's true!" replied the man, unconvincedly. "Nonsense!" exclaimed the judge. "I tell you, candidly, I do not believe a word of it!"

"You may do as you like!" retorted the mournful man, "but I've got to!"

Hadrian's Wall.

ON November 22nd, a talk will be given from London on Hadrian's Wall, by Miss Agnes Herbert. Hadrian's Wall is one of the finest Roman remains in Britain, and listeners who are interested in topography and archaeology will find Miss Herbert's talk well worth hearing.



MISS AGNES HERBERT.

Miss Herbert has written a number of books, perhaps the best known being "Two Dianas in Somaliland," "Two Dianas in Alaska," "Northumberland" and "Canada in the Caucasus."

Singing in Malay.

FEW artists have broadcast from the Bournemouth Station more often than Miss Evelyn Fryer, who possesses a fine contralto voice. She received her musical education at the Bournemouth School of Music, and made her first public appearance at the Chamber of Music Concert at the Winter Gardens.



MISS EVELYN FRYER.

Miss Fryer spent the first part of her life in the Malay States, and when she came to England much amused her friends when asked to sing by only being able to do so in Malay.

Praise from Gounod's Son.

MR. ALEX. McCREDDIE, who sings at Aberdeen Station, enjoys a wide reputation as a concert artist. He received his musical education at the London Royal College of Music and has appeared at the Queen's Hall, London, and at the principal concerts in the Provinces.

One of his most treasured possessions is a letter in which Monsieur J. Gounod, the son of the great composer, expresses his appreciation of the manner in which Mr. McCreddie had rendered his father's compositions.

A Pantomime in No Man's Land.

TWO popular artists with Cardiff listeners are Mr. Sidney Evans and Miss Lillian Lewis, who will contribute the vocal items to Cardiff Station's Musical Comedy Night on Wednesday, November 19th.

Mr. Evans, apart from his talents as a vocalist, has made a name for himself for his performances in a number of plays presented by the Cardiff Station Repertory Company. He is also the leader of the Valve Set Concert Party, which has been received enthusiastically by listeners.

During the war, Mr. Evans served with the Royal Field Artillery. He did much Army concert work and he told me how he took an Army pantomime, complete with scenery, before the front line. It happened near Salonika in 1917. When leading a convoy of about forty waggons loaded with scenery and other appurtenances for a pantomime, he found that the only way to the next "theatre" was between our lines and those of the enemy. But wars could not be allowed to interfere with pantomimes and the convoy asserted its right of way! The enemy was too dumbfounded at this effrontery to do anything, or, perhaps, they had some sympathy with *Cinderella*—but, in any case, the convoy "got away with it."

From Bass to Tenor.

THERE are few singers who can boast that they have succeeded both as bass and as tenor; but this claim can be made by Mr. William Lely, who is to sing from Hull on November 21st. He began his musical career as a bass; but, after studying singing for some time, he reappeared in musical circles as a tenor, and gained success on the concert platform both in ballad and in oratorio work.



MR. WILLIAM LELEY.

WIRELESS PROGRAMME—SUNDAY (Nov. 16th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

2.30-3.0. **SOME VOICES** at the ZOO. Relayed from the Gardens of the Royal Zoological Society. *S.B. to all Stations.*
SYBIL MADEN (Contralto).
OLYN EASTMAN (Bass).
THE WIRELESS ORCHESTRA.
 Conducted by **DAN GODFREY, Junr.**
S.B. to Newcastle.

3.0. Time Signal from Big Ben.
 The Orchestra.

Overture, "Fidelio" *Beethoven*
 "Praeludium" *Liszt*
 Japanese Suite *Holst*

Sybil Maden.

"Ombra mai fu" *Handel*

"O Lovely Night" *London Record (5)*

The Orchestra.

"Sallustello" *Gounod*

Olyn Eastman.

"Star of Eve" *Wagner*

"Toreador Song" *Bizet*

(With Orchestra.)

The Orchestra.

Overture, "Barbaric Fair" *Brent-Smith*

Selection, "La Bohème" *Puccini*

Sybil Maden.

"Chant Hindou" *Brahms*

(With Violoncello Obligato).

"Big Lady Moon" *Cateridge-Taylor (1)*

The Orchestra.

Mock Morris

"Molly on the Shore" *Perry Grainger*

Olyn Eastman.

"Hope, the Hornblower" *Ireland (1)*

"Silent Noon" *Vaughan Williams*

"Five and Twenty Sailer Men" *Cateridge-Taylor*

The Orchestra.

Allegretto and Finale from Symphony No. 8

in F *Beethoven*

Announcer: J. G. Broadbent.

5.0-5.30. **CHILDREN'S CORNER.** *S.B. from Glasgow.*

8.15. Time Signal from Big Ben.

SERVICE.

Conducted by **GISSY SMITH.**

Relayed from the Royal Albert Hall.

Hymn, "Jesus, Lover of My Soul" (A. and M., No. 193). Prayers.

Hymn, Solo: "Wonderful Jesus," sung by Gissy Smith.

Address by Gissy Smith.

Hymn, "Just as I am" (A. and M., No. 255).

Benediction.

9.0.—**DE GROOT AND THE PICCADILLY ORCHESTRA,** relayed from the Piccadilly Hotel, London. *S.B. to other Stations.*

10.0.—**WEATHER FORECAST** and **GENERAL NEWS BULLETIN.** *S.B. to all Stations. Local News.*

10.15.—**De Groot and the Piccadilly Orchestra**

10.30.—Close down.

BIRMINGHAM.

2.30-3.0. **SOME VOICES** at the ZOO. *S.B. from London.*

3.0-5.0. **J. GILBERT MILLS** (Solo Organ)

CHORISTERS

Relayed from the Church of the Messiah

(By kind permission of the Vestry

Committee.)

Organ.

Choral Song and Fugue *Wesley (11)*

Andantino *César Franck (11)*

Prelude and Fugue in C Minor *Bach (25)*

Choir.

"Bow Down Thine Ear" *Arensky (25)*

"O, Praise Ye the Lord" *Tchaikovsky (25)*

"To Thee, O Lord" *Rockmaninov (25)*

Organ.

Sonata No. 1 in D Minor *Gudmund*

Choir.

"Incline Thine Ear" *Ippoloff-Tennoff (25)*

"Come, O Blessed Lord" *Tchaikovsky (25)*

"To Thee, O Lord" *Kolmanikov (25)*

Organ.
 Voluntary on 100th Psalm Tune

Parcell (11)

Castlere *Clifford Roberts*

Trumpet Fugue *Lemmens (11)*

Choir.

"The Lord is Nigh" *Rusky-Karlovic (25)*

"O Send Thy Light Forth" *Belakireff (25)*

Organ.

"Salut d'Amour" *Elgar*

"Reverie" *Schumann (25)*

Overture to "Orlando" *Handel (14)*

Choir.

"Let Us Now Praise Famous Men" *Vaughan Williams (2)*

5.0-5.30. **CHILDREN'S CORNER.** *S.B. from Glasgow.*

8.30-9.0.—Hymn, "O For a Thousand Tongues

to Sing" (A. and M., No. 522).

The Rev. H. C. HAISON, Principal of

Queen's College, Religious Address.

Anthem, "Judge Me, O God" *Mendelssohn (11)*

Hymn, "Love Divine, All Loves Excelling" (A. and M., No. 520).

9.0. **THE STATION WIND QUINTET:**

W. HEARD (Flute);

G. E. CLARKE (Oboe);

S. C. COTTERILL (Clarinet);

W. A. CLARKE (Bassoon);

W. S. YORKE (French Horn).

NIGEL DALLAWAY (Piano).

JOHN COATES (Tenor).

Tenor Songs.

"All in a Garden Green" *Anon. (temp. Elizabeth)*

"Come Again" *John Dowland (1567)*

"It Was a Lover and His Lass" *Thomas Morley (1600)*

"Since First I Saw Your Face" *Thomas Ford (1607)*

"Phyllida Flouts Me" *Anon. (16th Century)*

"The Angler's Song" *Henry Lawes (1639)*

Quintet.

Overture, "Templeweih" *Keler Betz*

Suite, "Three Light Pieces" *Zamiatnik*

Serenade for Flute and Horn *Tid*

Tenor Songs.

"I Attempt from Love's Sickness to Fly" *Henry Purcell (1692)*

"When Icicles Hang by the Wall" *Arne (1710-1778)*

"Drink to Me Only With Thy Eyes" *Melody circ. 1700*

"The Pretty Creature" *Storace (1763-1796)*

Quintet.

Two Movements from Quintet for Oboe,

Clarinet, Horn, Bassoon and Piano

..... *Beethoven*

Magyar March *Michiels*

10.0.—**WEATHER FORECAST** and **NEWS.**

S.B. from London. Local News.

10.15.—Abandoned *Schumann*

10.20.—Close down.

BOURNEMOUTH.

2.30-3.0. **SOME VOICES** at the ZOO. *S.B. from London.*

SQUIRE'S CELESTE OCTET.

Relayed from South Parade Pier, Southsea.

DOROTHY BENNETT (Soprano).

KENNETH ELLIS (Bass).

Octet.

3.0. Kenneth Ellis.

Recit. and Aria, "See the Raging Flames

Arise" ("Joshua") *Handel (11)*

Air, "How Willing My Paternal Love" *Handel (11)*

("Samson") *Handel (11)*

Recit. "And God Created Great Whales" *Haydn (11)*

("The Creation") *Haydn (11)*

3.40. Dorothy Bennett.

"The Wood-pigeon" *Liza Lehmann (1)*

"The Wren" *Liza Lehmann (1)*

"The Cuckoo" *Liza Lehmann (1)*

3.50. Octet.

4.10. Kenneth Ellis.

"Helen of Kircumbel" *F. Keel*

"The Wanderer's Song" *J. Harrison (5)*

"Amos Tanner's Song" ("Oliver Crom-

well") *G. Drinkwater (15)*

Octet.

4.35. Dorothy Bennett.

"We Shall See" *H. Fisher*

"Little Star" *Frank In Forge*

"All in the Morning Early" *A. Nerdham*

4.45. Octet.

5.0-5.30. **CHILDREN'S CORNER.** *S.B. from Glasgow.*

8.30.—Choir of the Buckland Road Baptist

Church, Branksome.

Anthem, "Thou Openest Thine Hand" *S. Hart*

8.35.—The Rev. F. C. J. DAWSON of Buck-

land Road Baptist Church: Religious

Address.

8.45. Choir.

Hymn, "Lead, Kindly Light" (Tune,

"Sandon") (Baptist Church Hymnal).

Hymn, "Sun of My Soul" (Tune

"Abends") (Baptist Church Hymnal).

9.0.—**DE GROOT AND THE PICCADILLY**

ORCHESTRA. *S.B. from London.*

10.0.—**WEATHER FORECAST** and **NEWS.**

S.B. from London. Local News.

10.15.—**De Groot and the Piccadilly Orchestra**

10.30.—Close down.

CARDIFF.

2.30-3.0. **SOME VOICES** at the ZOO. *S.B. from London.*

3.0-4.30. **THE STATION ORCHESTRA.**

Conductor, **WARWICK BRAITHWAITE.**

TOM DICKENS-ALEXANDER

(Baritone).

Orchestra.

Symphony No. 3 in E Flat (Op. 52)

..... *Beethoven*

1st Movement, Allegro con brio.

Tom Dickens-Alexander.

"Lord God of Abraham"

("Elijah") *Mendelssohn*

"It is Enough" *Mendelssohn*

("Elijah") *Mendelssohn*

Orchestra.

Symphony No. 3 in E Flat (Op. 55)

..... *Beethoven*

2nd Movement—Marcia Funebre.

Tom Dickens-Alexander.

"God Let His Stars"

"Give Me Thy Hand" *G. Nutting*

Orchestra.

Symphony No. 3 in E Flat (Op. 55)

..... *Beethoven*

3rd Movement—Scherzo and Trio.

Tom Dickens-Alexander.

"All Through the Night" *Welsh Air*

"The Lost Chord" *Orchestra.*

Symphony No. 3 in E Flat (Op. 55)

..... *Beethoven*

Finale, Allegro Molto.

Announcer: C. K. Parsons.

5.0-5.30. **CHILDREN'S CORNER.** *S.B. from Glasgow.*

8.30. The Choir of Langeross Street

Baptist Church.

Hymn, "Jesus, Lover of My Soul" (Tune

"Aberystwyth") *Dr. Parry*

Hymn, "Rock of Ages Cleft for Me"

(Tune, "Burrington") *W. J. Webb*

The Rev. A. T. MADDOCKS, of Langeross

Street Baptist Church: "The Charter of

Christianity—(1) Its Meaning for the

Child."

Hymn, "Guide Me, O Thou Great

Jehovah" (Tune "Cwm Rhonda")

..... *Hughes*

Benediction.

9.0.—**DE GROOT AND THE PICCADILLY**

ORCHESTRA. *S.B. from London.*

10.0.—**WEATHER FORECAST** and **NEWS.**

S.B. from London. Local News.

10.15.—**De Groot and the Piccadilly Orchestra**

10.30.—"The Silent Fellowship."

10.45.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 352.

WIRELESS PROGRAMME—SUNDAY (Nov. 16th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

MANCHESTER

2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.

3.0-5.0.—Chamber Music and Song.
THE ETHEL MIDDLEY TRIO.
DOROTHY SILK (Soprano).
Trio.

Trio in C Major, Op. 87, for Piano, Violin and Cello Brahms
Allegro; Andante con moto; Scherzo—Presto; Finale—Allegro Giocoso.
Soprano Songs.

"My Heart Ever Faithful" ... } Bach (11)
"Sighing, Weeping" ... }
"O Ravishing Delight" Dr. Arne (11)
"An Evening Hymn" Purcell (11)

Trio.
Trio in D Minor, Op. 32 Arensky
Allegro Moderato; Scherzo—Allegro Molto; Elegia—Adagio; Finale—Allegro non troppo.

Soprano Songs.
"To Daffodils" Mulliner
"Time, You Old Gipsy Man" Maurice Bealy (1)

"Charming Child" Ed. German (11)
"The Virgin's Slumber Song" Max Reger
Trio.

Bumpy Trio, Op. 60 Dearak
Lento Maestoso—Allegro; Andante; Andante Moderato; Allegro.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.0.—SIDNEY G. HONEY: Talk to Young People.
The "ZYZ" Choir.
"Thee With Tender Care I'll Cherish" Bach

8.25.—The Rev. HENRY J. PICKETT, Principal of Hartley College: Religious Address.
Choir.
Methodist Hymn No. 321, "The Radiant Morn Hath Passed Away."

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

NEWCASTLE

2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.

3.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30.—THE NEWCASTLE CATHEDRAL QUARTET.
Hymn, "Come, Ye Faithful" (A. and M. No. 302).

The Rev. CANON OAKLEY, Vicar of Jesmond: Religious Address.
Hymn, "Glorious Things of Thee Are Spoken" (A. and M. No. 545).

9.0.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15.—De Groot and the Piccadilly Orchestra.

10.30.—Close down.

ABERDEEN

2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.

EDITH BARCLAY (Soprano).
FRANK BONHAM (Baritone).
THE CITY OF ABERDEEN MILITARY BAND.

Conducted by HAYDN P. HALSTEAD.
3.0.—Band.
"The Gladiator's Farewell" Blakenburg

Egyptian Serenade, "Amin" Langa
Sanctus from 12th Mass Mozart
Edith Barclay.

"O Had I Jubal's Lyre" ("Jubal") Handel (11)
"O Liberty, Thou Choicest Treasure" ("Judas Maccabean") Handel (11)

Frank Bonham.
"The Promise of Life" Cowen (1)
"Requiem" Hamer
"My Task" Ashford

Band.
Selection, "Rienzi" Wagner
Edith Barclay.

"How Beautiful Are the Feet" ("The Messiah") Handel (11)
"Come Unto Him" ("The Messiah") Handel (11)

4.0.—Frank Bonham.
"Nazarath" Gounod (1)
"Ye That Are Weary" Koss (12)

Band.
Selection, "The Messiah" Handel
Edith Barclay.

"I Mourn as a Dove" ("St. Peter") Mendels (11)
"On Mighty Pens" ("The Creation") Haydn (11)

Frank Bonham.
"Rest" Handel
"Sun of My Soul" Adams

Band.
Overture, "Light Cavalry" Suppé
Hymns:

"Lead, Kindly Light" (Tune, "Sandon")
"Onward, Christian Soldiers" ("St. Gertrude")
"Son of My Soul" ("Hansley")
5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30.—Choir of St. Nicholas United Free Church.
The Rev. STEPHEN BAND, B.A.,
Religious Address.

9.0.—MAY BOWMAN (Soprano).
"O Praise the Lord" Bach (11)
"Night Hymn at Sea" Doring (12)

9.15.—"GRANNIE'S BIRTHDAY."
An Interlude.
Written and Arranged for Broadcast by
GORDON MALCOLM.
In Collaboration with
NELLIE DONALDSON.

Grandmother NELLIE DONALDSON
Grandfather A. M. SHINNIE
Mother MARGARET MILNE
Father W. D. SIMPSON

Children { MARGARET PIRIE
..... NAN PIRIE
..... RAMSAY PRATT

9.45.—May Bowman.
"The Sandman" Brahms
"Angels Ever Bright and Fair" Handel

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

WAVE-LENGTHS AND CALL SIGNS.

STATION	WAVE-LENGTHS	CALL SIGNS
ABERDEEN (2BD)	495 Metres	
BIRMINGHAM (51T)	475 "	
GLASGOW (SSC)	420 "	
NEWCASTLE (SNO)	400 "	
BOURNEMOUTH (68M)	385 "	
MANCHESTER (22Y)	375 "	
LONDON (2LO)	365 "	
CARDIFF (5WA)	351 "	
NOTTINGHAM (SNG)	322 "	
PLYMOUTH (5PY)	335 "	
EDINBURGH (2EH)	325 "	
LIVERPOOL (6LV)	315 "	
SHEFFIELD (6FL)	301 "	
LEEDS	346 "	
BRADFORD (2LS)	310 "	
HULL (6KH)	335 "	
BELFAST (2BE)	435 "	
STOKE-ON-TRENT (8ST)	306 "	
DUNDEE (2DE)	331 "	

10.15.—May Bowman.
"Sun of My Soul" Carey
"Ave Maria" Musgrave
10.25.—The Wireless Septet.
Selected Hymns.
10.35.—Close down.

GLASGOW

2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.

ORGAN RECITAL
By JOHN PULLEIN
(Organist of St. Mary's Cathedral).
Relayed from Kinning Park Hall.

MAY LYMBURN (Contralto).
Organ.
Concerto in G Minor and Major ... Handel
Larghetto—Allegro—Adagio—Andante.

Tocata Maffei—1645-1704
Prelude Cimarosa—1746-1749
3.30.—Contralto Solos.
"O Mio Fernando" ("La Favorita") Donizetti
"Vaga donna illustra a cara" ("Gli Ugonotti") Meyerbeer

3.45.—Organ.
Prelude and Fugue in A Major J. S. Bach (11)
Elegy Silas
Prelude
M. diaton (From a Suite) ... Borovskii
Elpis
Scherzo
Cantabile
4.25.—Contralto Solos.
"Thou Art Risen" Coleridge-Taylor (1)
"Morning Hymn" Henckell
"Sing to Me, Sing," Op. 28 Sidney Homer

4.40.—Organ.
Variations on an Old English Melody Geoffrey Shaw (11)
Madrigal Louis Vierne
Berceuse
Marche de Fête
5.0-5.30.—CHILDREN'S CORNER. S.B. to all stations.

Choir.
Hymn No. 249 (Tune, "St. Crispin")
The Rev. D. R. RICHARDSON, R.D., of
Govan Baptist Church: Religious Address.
Hymn No. 273 (Tune, "Courage")
Prayer.
Hymn No. 91 (Tune, "Miles Lane")
9.0.—CEDRIC SHARPE (Solo Violoncello).
Aria Bach, arr. C. Sharpe (15)
Pavane
"Nina" Pergolesi, arr. Squire
"Tis Sweet to Think" (Irish)
"Ere, Oh Erin" (Tune)
"Simple Aven" Thomas

9.20.—HERBERT THORPE (Tenor).
"Sulliana" ("Cavalleria Rusticana")
"On Wings of Song" Mendelssohn
"Invitation"
"Scotch Lullaby" Cyril Scott (4)

9.30.—Cedric Sharpe.
"Oriental" César Cui
"Rondo" Boccherini, arr. Squire
"Annie Laurie"
"Harlequin and Columbine"
Wendyworth, arr. C. Sharpe (15)
Herbert Thorpe.
"Tis Thee I Would Be Praising"
("Christmas Oratorio") Bach
"Sing Ye Praise"
"He Counteth all"
"Your Sorrows"
"And God Created"
"Man"
"In Native Worth"
"Creation"
"Haydn"
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15.—DE GROOT and THE PICCADILLY ORCHESTRA. S.B. from London.

10.30.—Close down

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on page 353.

Continental Broadcasting.

Owing to frequent changes of wave-length and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.

LIFFEL TOWER (P.T.)—Paris, 2,550 m.
Daily: 6.45 a.m., Weather Forecast (excl. Sun.); 11.0, Markets (excl. Sun. and Mon.); 11.15, Time Sig.; weather, 1.45, 8.35, 4.30 p.m., Stock Exchange (excl. Sun. and Mon.); 6 p.m., Con. News; 7 p.m., 10.10, * weather (excl. Sun.). * On Sat and 15th of each month at 4.45 p.m.
RADIO-PARIS (P.T.)—Paris, 1,750 m.
Sundays: 12.45 p.m., Orchestra; 1.45, News; 4.45, Con.; 8.30 p.m., News; 9 p.m., Con.; 10 p.m., Dance Music.
Weekdays: 12.30 p.m., News, Stock Exchange Quotations, Theatre, Orchestra; 4.30, Markets, Con.; 5.45, Stock Exchange and General News, Women's Hour; 8.30, Lecture, News, Con.; 10 p.m., Dance Music (not daily). *Le Monde*, Paris, provides a special Con. every 2nd and 4th Saturday in each month at 10 p.m.
ECOLE SUP. DES POSTES ET TELEGRAPHES (P.T.)—Paris, 494 m.
4 p.m., Lecture (Tue. and Thur.); 8 p.m., English Conversation and Con. (Tue.); 8.30 p.m., Lecture or Con. (daily). On 3rd Sun. of each month, Organ Recital at 8.45 p.m.
"PETIT PARISIEN"—840 m.
8.30 p.m., Con. (Tue., Thur., and Sat.).
LYONS-LA DOUA—450 m.
Daily: 10.30 a.m. and 5 p.m., News and Con.
AGEN—825 m.
New Station Testing.

GERMANY.

BERLIN (Telefunken)—750 m.
10.30 a.m., Con. (almost daily); 1 p.m., Con. (freq.).
MURMELBERG (Hilary Station)—340 m.
Programme relayed from Munich.
HAMBURG—387 m.
Sundays: 7.55 a.m., Time Sig., Weather, News, Loc., Women's Hour; 10.15, Sacred Con.; 11.15, Chess; 12.15, Con.; 2.30 p.m., Children's Corner; 4.30, Con.; 5.45, English Con.; 7 p.m., Con. or Opera; 9 p.m. onwards, as week-days.
Weekdays: 6.35 a.m., Time Sig., News; 11.45, Markets; 12.0, Time Sig.; 1.30 p.m., Markets; 2 p.m., News, Markets, Women's Hour; 5 p.m., Con.; 6 p.m., Loc.; 7 p.m., Con. or Opera; 9 p.m., Weather, Markets, Sport; 9.55, News in English; Dance Music (not daily).
MUNSTER—407 m.
Weekdays: 6.55 a.m., Time Sig., News; 11.45 a.m., Stock Exchange Quotations; 12.8, Time Sig.; 2 p.m., Markets, News; 2.45, Orchestra; 8.15, Weather, News; 7 p.m., Con.; 8.15, News, Dance Music (Sat., Sun.); 2.45 and 7 p.m., Con. and News Bulletin and Dance Music.
STUTTGART—415 m.
10 a.m., Sacred Con. (Sun.); 10.15, Stock Exchange News, Weather; 11.15, Time Sig., Weather, Stock Exchange News (daily); 2 p.m., Berlin News; 5 p.m., Children's Corner (Sat. and Sun.); 4 p.m., Orchestra; 6.30 p.m., Esperanto Lesson (Mon.); English Conversation (Tue.); 7.00, Time Sig., Weather (Mon.); Lecture (weekdays), Con. (daily), English Conversation (Thur.).
BERLIN (1) (Von Haus)—480 m., (2) 500 m.
9 a.m., Markets News; 12.15, Stock Exchange Report, Time Sig. (11.55), News (12.45), 1.25 p.m., Stock Exchange Report; 5.30 p.m., Orchestra; 8.30, Loc. (daily), Children's Corner (Wed. and Sat.), English Conversation (Mon.); 6.45, Loc. (excl. Sun.); 7.30, Con., News, Time Sig.; 9.30 p.m., Dance Music (Thur. and Sat.).
Berlin (2) relays Con., etc., from 8 p.m. onwards on 400 m.; also transmits Markets at 10.05 a.m., 2, 3, and 4 p.m.
STUTTGART—457 m.
10.30 a.m., Con. (Sun.); 11, Markets; 3 p.m., Con. and News (Sun.); 5.30, News; 4.30 p.m., Markets, Con., Weather, Time Sig., Children's Corner (Wed. and Sat.), Women's Hour (Fri.); 5 p.m., News, Time Sig. (Sun.); 5.45 p.m. (weekdays); 6.35, Loc. (Mon. and Tue.), English Conversation (Fri.); 7-9.30 p.m., Con., Weather, Time Sig., News (daily).
LEIPZIG—412 m.
8 a.m., Sacred Con. (Sun.); 10.15, Markets; 11.05, Time Sig. (weekdays); 12 and 3 p.m., Stock Exchange News, Con. (Sun.); Children's Corner (Wed.), Con. (weekdays); 5 p.m., Markets (weekdays); 6 p.m., Loc., Esperanto (Mon.), Chess (Wed.), 6.45 p.m., English Lesson (Tue.), Con. or Opera, News, Dance Music (Sun.). *All news daily ex. where otherwise stated.
KÖNIGSBERG—480 m.
7.10 a.m., Markets (Wed. and Sat.); 10.15, Markets (weekdays); 10.30, Sacred Con., Sermon (Sun.); 11.15, Time Sig. (daily); 1.15 p.m., Stock Exchange and General News (weekdays); 2.30 p.m., Orchestra (weekdays), Children's Hour (Wed. and Fri.); 6 p.m., Loc. (daily); 7 p.m., Con., Weather, News Bulletin (daily); 8.10 p.m., Dance (Sat.).
FRANKFURT-ON-MAIN—467 m.
7 p.m., Sacred Con. (Sun.); 10.10, News Bulletin (daily); 10.55, Time Sig. and News; 3 p.m., Children's Hour (Sun.); 3.10 p.m., News Bulletin, Orchestra (daily); 5 p.m., Loc.; 8.20 p.m., Loc. (weekdays); Esperanto Lesson (Fri.); 7 p.m., Loc. (Sun.); English Conversation (Mon. and Wed.); 7.30 p.m., Con. (daily), Opera (Thur.); 8.30 p.m., News Bulletin, Weather, Short Loc., Women's Corner (daily); 9 p.m., Time Sig., Con. (weekdays), ex. Sun., Mon. and Thur.).
*The *Frankfurter Zeitung* provides this entertainment.
MÜNCHEN—442 m.
9.00 a.m., Sacred Con. (Sun.); 1 p.m., Time Sig., News, Weather; 8.30, Con.; 4 p.m., Children's Corner (Wed.); 4.50 p.m., English Conversation

(Mon.); Esperanto (Thurs.); 5 p.m., Markets, News, Women's Hour (Tue. and Fri.); 5.30 and 6.30 p.m. Con. and Loc.; 7.30, Con., News, Weather, Time Sig.; 8 p.m., Dance, News, Weather, Time Sig. (Sat.).
KÖNIGSWUSTERHAUSEN (L.P.)—Near Berlin.
6.50 m., 6.40 a.m., Con. (Sun.).
2.40 m., 10.30 a.m., Con. (daily).
2.40 m., 10.30 a.m. to 7.40 p.m., Wolff's Press News.
12.00 m., 10.30 a.m., Con. (Sat.).
3.00 m., 9 a.m. to 8 p.m., Telegraphenamt News Service.
4.00 m., 8 a.m. to 8 p.m., Express News Service.

BELGIUM.

BRUSSELS (RUB)—350 m.
Daily: 5 p.m., Orchestra, Children's Corner (Wed. and Thur.); Dance Music (Tue. and Sat.); 8 p.m., News; 8 p.m., Loc.; 8.15, News, Con.; 10 p.m., Final News.
HAEREN (RAY)—1,100 m.
Week-days: 1 p.m., 2 p.m., 4.50 and 6.50 p.m., Weather.

HOLLAND.

AMSTERDAM (PAS)—1,050 m.
7.40 p.m., Con. (Wed.); 8.40 p.m., News; 9.10 p.m., Con. (Wed.).
AMSTERDAM (PCFF)—1,000 m.
News and Stock Exchange Quotations almost hourly from 7.55 a.m. to 4.10 p.m.
WINTJES (PALM)—1,050 m.
8.10 p.m., Con. (Sat.).
RIJLVISUM (NAR)—1,000 m.
7.40 p.m., Con. (Sun.); 8.40 p.m., Loc. (Fri., Sat.); 8.45 p.m., Children's Corner (Mon.).

HUNGARY.

BUDA-PESTH (MTI)—630 m.
Half-hourly from 6.45 a.m., News, Stock Exchange; 12 a.m. Con. (daily); 11.30, News.

SWITZERLAND.

GENÈVE (HDI)—1,100 m.
Daily (excl. Sun.): 12.15 p.m., Loc.
LAUSANNE (HDI)—850 m.
Daily: 7.5 a.m., Weather; 12.30 p.m., Weather, Time Sig. and News; 4 p.m., Children's Corner (Wed.); 8.15 p.m., Con. (daily ex. Wed.), Dance Music (Thur. and Sat.).
ZÜRICH (Hörsing)—600 m.
Weekdays: 12 and 4 p.m., Weather, News, Stock Exchange Quotations; 6.15 p.m., Children's Corner (Mon., Wed., and Fri.); Women's Hour (Thur.); 6 p.m., Weather Forecast, News; 7.15, Loc., Con. (daily); 9 p.m., Final News Bulletin, Sun.; 11.10 a.m., and 7.15 p.m., Con.; 9 p.m., News.

AUSTRIA.

VIENNA (Radio Wien)—530 m.
8 a.m., Markets; 11.50, Time Sig.; 12.30, Weather; 2.30 p.m., Stock Exchange News, Con.; 3.30, Children's Corner (Tue. and Thur.); 8.15, News; 7 p.m., Con., News, Weather.

CZECHO-SLOVAKIA.

PRAG (OKP)—1,100 m.
Weekdays: 10.30 a.m., 12, 12.45 p.m., 4 and 5 p.m., Stock Exchange; 6.15 p.m., Loc., News, Weather, Con. (Time Sig., 7 p.m., daily); 10 a.m., Con. (Sun.).
KOMAROV (OKB)—1,600 m.
1 p.m., Stock Exchange, Weather, News (weekdays); 5 p.m., Con. (Thur.); 9 a.m., Con. (Sun.).

PORTUGAL.

LISBON (Área Lisbon)—300 m.
8.30 p.m., Music (freq.).
MONTESANTO (CTV)—2,400 m.
Music (freq.); 1 p.m., and 11 p.m., Weather.

ITALY.

ROMA (IRO)—525 m.
7.30 p.m., Con. (daily).
ROMA (Telefunken)—1,000 m.
2 p.m. and 6.30 p.m., Con. (freq.).

SPAIN.

MADRID (Radio Iberia)—500 m.
Daily: 7.15 p.m., Weather, Time Sig., Stock Exchange News, Con.; 10.45 p.m., Con., Time Sig. (11.11 p.m.); 11.30 p.m., Con., Dance Music.
BARCELONA—525 m.
New Station, testing daily, 6 p.m. and 9 p.m.

DENMARK.

COPENHAGEN (Radiofon)—775 m.
Weekdays: 8 p.m., Con. (freq.); 4 p.m., Con. (Sun.).
LYNGBY (OKK)—2,400 m.
9.30 a.m., 1.30 p.m., 8.45, Weather (12.00 m.); 6.30 p.m., (1.00 m.) 8 p.m., News (daily); 11 a.m., and 7.10 p.m., Con. (Sun.).
HYVANG—1,050 m.
7 p.m., Con. (Tue. and Fri.); 11 a.m., Con. (Thur.); YORCK'S PIANO—440 m., New Station, 7 p.m., Tests.
VIBORG—1,400 m.
7 p.m., Con. (freq.).

SWEDEN.

STOCKHOLM (TV)—430 m.
10.10 a.m., Religious Service (Sun.); 11.35, Weather, etc. (daily); 6.15 p.m., Con. and News (daily).
STOCKHOLM (Radio AB)—470 m.
1.10 p.m., Con. and News (Tue., Thur., Sat., Sun.).
GÖTHEBURG—160 m.
8.10 p.m., Con. (Tue., Fri., Sat.).
GÖTHEBURG—600 m.
6.10 p.m., Con. (Mon., Wed., Thur.).
BORGN—2,500 m.
6.40 p.m., Con. (Tue. and Fri.); 6.40 p.m., Con. and News (Sun.).

EVENTS OF THE WEEK.

SUNDAY, November 16th.

LONDON, 2.30.—Some voices at the Zoo, relayed from the Gardens of the Royal Zoological Society. S.B. to all Stations.
LONDON, 8.15.—Service conducted by Gipsy Smith, relayed from the Royal Albert Hall.
BIRMINGHAM, 8.0.—Chamber Music, and Songs by John Coates.
BOURNEMOUTH, 8.0.—Squire's Celeste Octet, relayed from South Parade Pier, Southsea.
GLASGOW, 3.0.—Organ Recital.
GLASGOW, 8.0.—Cedric Sharp (Violoncello) and Herbert Thorpe (Tenor).

MONDAY, November 17th.

ALL STATIONS except Bournemouth and Belfast, 7.30.—"Song, Story, and Episode," including "Gipsy Life."
BOURNEMOUTH, 8.0.—Municipal Orchestra Night: Conductor, Sir Dan Godfrey.
BELFAST, 7.30.—"Mainly Mendelssohn."

TUESDAY, November 18th.

LONDON, 7.30.—Shakespearean Night, including Songs by John Coates.
BOURNEMOUTH, 7.30.—Dramatic Night.
CARDIFF, 7.30.—An Evening with Mozart.
MANCHESTER, 7.30.—Novelties and a Play.
NEWCASTLE, 7.30.—Mozart Concert.
GLASGOW, 8.0.—The Scottish Orchestra: Conductor, Felix Weingartner. S.B. to Aberdeen, Edinburgh, and Dundee.
BELFAST, 7.30.—Irish Night.

WEDNESDAY, November 19th.

LONDON, 7.30.—Chamber Music Evening.
BIRMINGHAM, 7.30.—Operatic Night—"Cavalleria Rusticana."
BOURNEMOUTH, 7.30.—"Other Nations"—No. 5, Bournemouth calling Scandinavia.
CARDIFF, 7.30.—Musical Comedy Night.
MANCHESTER, 7.30.—A Musical Bouquet.
NEWCASTLE, 7.30.—William Murdoch (Solo Pianoforte).
GLASGOW, 8.0.—Bach Chamber Concert by the Bach Choir and Orchestra. S.B. to Aberdeen.

THURSDAY, November 20th.

LONDON, 7.30.—Orchestral Solo Night. S.B. to other Stations.
LONDON, 8.30.—GEORGE BERNARD SHAW. S.B. to all Stations except Belfast.
MANCHESTER, 7.35.—An Hour of Humour and Song.

FRIDAY, November 21st.

LONDON, 7.30.—Comic Opera and Musical Comedy.
BOURNEMOUTH, 8.15.—Rotary Dinner—"Ladies' Night." Relayed from the Grand Hotel.
MANCHESTER, 7.30.—A Night with Russian Composers. William Murdoch (Solo Pianoforte).
NEWCASTLE, 7.30.—The Opera, "Dido and Eneas" (Henry Purcell).
GLASGOW, 7.30.—Clen Night. No. 1—Clan Maclean.
BELFAST, 7.30.—Grand Opera and some British Music.

SATURDAY, November 22nd.

BIRMINGHAM, 7.30.—The Comedy, "David Garrick."
BOURNEMOUTH, 7.30.—Musical Comedy Favourites—Old and New.
CARDIFF, 7.30.—An Hour of Instrumental Music, William Murdoch (Solo Pianoforte).
ABERDEEN, 7.30.—Grand Opera in Miniature—"Tannhäuser."

WIRELESS PROGRAMME—TUESDAY (Nov. 18th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON

- 10.20.—Time Signal from Greenwich. Concert: The "2LO" Trio and Elmer Davy (Contralto).
 3.15-3.45.—Transmission to Schools: Mr. E. RAY ROBINSON, President of the British Empire Naturalists' Association, on "British Birds."
 4.0-5.0.—Time Signal from Greenwich. Concert: Organ by Mr. J. H. B. Jones, Organist from St. George's Church, London, on "Hallelujah," by J. S. Bach. "A Nation of Angels," by Henry Greg Souter.
 5.30-6.15.—CHILDREN'S CORNER: Songs by Doris Vane (Soprano). "The Prize Winning Nest," from Nature Stories by Joan Kennedy. Stories by Harcourt Williams.
 6.40-7.0.—An Appeal on behalf of the London Fever Hospital by Major-General W. H. Grey, C.B., C.M.G.
 7.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
 ARCHIBALD HADDON. Dramatic Critic. S.B. to all Stations. Local News.

Shakespearean Night.

- WINTERED FRANCIS FLETCHER (Mezzo Soprano).
 JOHN COATES (The First English Tenor).
 THE WIRELESS ORCHESTRA.
 Conducted by DAN GODFREY, Junr.
 7.30. Overture, "The Merry Wives of Windsor."
 Scherzo, "A Midsummer Night's Dream."
 John Coates.
 "Much Ado About Nothing."
 "Sigh No More, Ladies."
 Old Setting—T. A. Arne, 1710-1778.
 "Sigh No More, Ladies."
 Modern Setting—W. A. Arkin (14).
 "As You Like It."
 "It Was a Lover and His Love."
 Old Setting—Thos. Morley, 1600.
 "It Was a Lover and His Love."
 Modern Setting—Ed. German (11).
 "Blow, Blow, Thine Winter Wind."
 Old Setting—T. A. Arne, 1740.
 "Blow, Blow, Thine Winter Wind."
 Modern Setting—R. Quilter (1).
 Orchestra.
 Intermezzo, "A Midsummer Night's Dream."
 John Coates.
 "O Mistress Mine" ("Twelfth Night").
 Old Setting—W. Byrd, ca 1599.
 "O Mistress Mine."
 Modern Setting—A. R. Cripps.
 "Farewell, Dear Love."
 Old Setting—Robt. Jones, 1601.
 "Come Away With Me."
 Old Setting—T. A. Arne, 1741.
 "When That I Was and a Little Boy."
 Modern Setting—E. H. Vaughan (1).
 Orchestra.
 Incidental Music, "Henry VIII." Sullivan.
 "Orpheus With His Love" (Sullivan) (1).
 "The Spotted Snail" ("A Midsummer Night's Dream") (Mendelssohn) (11).
 Orchestra.
 Overture, "R. L. S." Ed. German (11).
 "THE TAMING OF THE SHREW" (Shakespeare).
 Excerpts from Act II, Scene 1.
 Katherine JOY CHATWIND.
 Petruchio R. E. JEFFREY.
 Excerpt from Act IV, Scene 3.
 Petruchio R. E. JEFFREY.
 Hortensio TARVER PANNA.

- Tailor TARVER PANNA.
 Crumby GEORGE BANTER.
 Orchestra.
 Masque, "As You Like It" Ed. German (11).
 9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
 Sir HALFORD MACKINDER: "British Commonwealth of Nations—(4) India." S.B. to other Stations. Local News.
 10.0. Orchestra.
 Suite, "Orlando" (Coleridge Taylor).
 "It Was a Lover and His Love" (Erle Conna).
 "When Dances Pied" (Arne) (11).
 Bourée and Gigue, "Much Ado About Nothing" (Ed. German) (11).
 10.30.—Close down.

BERMINGHAM

- 3.30-4.30. The Station Piano-forte Quartet. Principal, Alfred Hayes (of the Birmingham Madras Institute), "English Literature."
 5.0-5.30.—WOMEN'S CORNER: The Rev. A. E. Forest on "Interesting Books to Read" Stanley Finchett (Tenor).
 5.30-6.30.—CHILDREN'S CORNER.
 6.30-6.45. "Teens' Corner: Mr. T. Howard Rogers, F.R.M.S. (of the Birmingham Natural History and Philosophical Society), "Life of the Ocean."
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 ARCHIBALD HADDON. S.B. from London. Local News.

A Lightsome Evening.

- THE STATION ORCHESTRA.
 GERTRUDE DAVIES (Soprano).
 FODEN WILLIAMS (Tenor).
 J. C. W. (H. L. M. S. Solo Cornet).
 S. C. (H. L. M. S. Solo Cornet).
 7.30. Overture, "Mignon" (Thomas).
 "Little Grey Home in the West" (Hermann Lohr).
 7.45. Soprano Song Cycle.
 Old English Melodies, "The Love of a Woman" (1).
 A Satire on Modern Revue. Foden Williams.
 8.20. Selection, "The Count of Luxembourg" (Lohr).
 "Lorito Caprice" (Francis Goss).
 "Charles Gets There Every Day" (Foden Williams).
 9.0. Orchestra.
 Selection, "Three Irish Dances" (Ansell).
 "Where My Caravan Has Rested" (Hermann Lohr).
 Orchestra.
 Descriptive Piece, "Rustic of Spring" (Sackling).
 Selection, "The Chinese Honeymoon" (T. A. Arne).
 9.30.—WEATHER FORECAST and NEWS. S.B. from London.
 Sir HALFORD MACKINDER, S.B. from London. Local News.
 10.0. Orchestra.
 The Latest Dance Halls.
 10.30.—Close down.

DOVERPORT

- 3.30-5.0.—Ronald Gourley (Entertainer). Talk to Women: "Book Talk," by Marjorie Rovey. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIPP.
 5.0-6.0.—CHILDREN'S CORNER.

- 6.4-6.50. "The Life of a Hero," Edwin Nolle, F.Z.S. on "Mation and Action in the Flight of Birds."
 6.50-6.55.—Farmers' Talk. C. H. Fenn of the Technical Staff, Ministry of Agriculture, on "Commercial Egg Production."
 7.0. WEATHER FORECAST and NEWS. S.B. from London.
 ARCHIBALD HADDON. S.B. from London. Local News.

Dramatic Night.

- With Orchestral Music and Humorous Interludes.
 HELENA MULLAIS (the Actress Entertainer).
 WILLIAM MACREADY.
 THE WIRELESS ORCHESTRA.
 Conducted by Capt. W. A. FEATHERSTONE.
 7.30. Incidental Music to "Faust" (Coleridge-Taylor) (1).
 7.45. Sketch.
 "MARRIED LIFT" (Donald Edwards).
 Helena Mullais.
 8.30. Songs and Fragments from "Life" (Orchestra).
 8.45. "As You Like It" (Orchestra).
 "A DAUGHTER'S CHOICE" (Donald Edwards).
 Helena Mullais.
 9.15. "Our Lizzie Goes Shopping" (Orchestra).
 9.30. Entr'acte, "The House of the Dead" (Orchestra).
 9.30. WEATHER FORECAST and NEWS. S.B. from London.
 Sir HALFORD MACKINDER, S.B. from London. Local News.
 10.0. THE ROYAL BATH HOTEL DANCE ORCHESTRA.
 Relayed from King's Hall Rooms. Musical Director, DAVID S. LIPP.
 10.30.—Close down.

CARDIFF.

- 7.0-7.30. Transmission to Schools.
 7.30-8.0. The Station Trio.
 8.0-8.30. The Carlton Orchestra relayed from the Carlton Restaurant.
 8.30-8.45. "SWAS" "FIVE O'CLOCK" (1).
 8.45-9.0. CHILDREN'S CORNER.
 9.0-9.30. WEATHER FORECAST and NEWS. S.B. from London.
 ARCHIBALD HADDON. S.B. from London. Local News.
 7.30. An Evening with Mozart.
 THE STATION ORCHESTRA.
 Conductor, WARWICK BRATHWAITE.
 GERTRUDE JOHNSON (Soprano).
 VERA McCOMB THOMAS (Solo Pianoforte).
 Orchestra.
 Overture, "Così fan Tutti" (Gertrude Johnson).
 "Dove Sono" (with Orchestral Accompaniment).
 Vera McComb Thomas.
 Concerto in A Major, No. 4 (1822).
 Orchestra.
 Divertimento No. 17 in D. (Gertrude Johnson).
 "The First Violet."
 "Lullaby" (Vera McComb Thomas).
 Intermission.
 Gavotte for Women and Children (Gertrude Johnson).
 "All in a Day" (Vera McComb Thomas).
 Aria, "I Was Dreaming" ("Il Seraglio").
 March from "The Magic Flute."

A number against a record item indicates the name of its publisher. A key list of publishers will be found on page 353.

WIRELESS PROGRAMME—WEDNESDAY (Nov. 19th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

- 2.15-3.15.—Talk to School: Mr J. G. STO BART, "Stories in Poetry."
 4.0-4.15.—The Sign of the Cross. Corvus (Continued). "My Part of the Country," by A. Bennett Lister. "China—(6) Continental Portents," by Victor M. Mollie.
 4.30-5.15.—CHILDREN'S CORNER: "Children in Other Lands: The Little Dance," by J. St. Clair Henderson. Arthur Allen (Ventriloquist and Entertainer). "Lives of Famous Men: James Watt."
 6.40-6.55.—Mr. K. Hardy Walker, M.A., Music and Poetry.
 7.0.—TIME SIGNAL FROM BIG BEN.
 WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
 Mr. C. H. B. QUENNELL, on "Everyday Life in London, Devon and Norman Times." S.B. to other Stations.
 Local News.

- 7.30.—Chamber Music Evening.
 ANNE THURSFIELD (Mezzo-Soprano).
 THE KITCHER STENO QUARTET
 SAMUEL KITCHER.
 GEORGE WHITAKER.
 LEONARD RUBENSTEIN.
 JOHN BARRIBOLLI.
 Assisted by
 FREDERICK BARTLETT (Pianoforte).
 Quartet.
 Op. 18, No. 1 in F..... Berthold.
 Allegro con bris, Adagio, Scherzo, Allegro.
 8.0.—Anne Thurfeld.
 Songs by Armstrong Gibbs.
 (Accompanied by the Composer.)
 As I Lay in the Early Sun.
 "The Song of Shadow."
 "When I Was One and Twenty."..... (2)
 "To One Who Passed Whistling Through the Night."
 "Five Eyes."
 8.15.—"From My Window," by Philemon.
 8.25.—Quartet.
 Pianoforte Quartet, Op. 38 in A Major.
 Anna, Tris Colone, Simple et sans hâte,
 8.43.—Anne Thurfeld.
 Group of Folk Songs.
 "I Know Where I'm Goin'" (Irish) arr. Herbert Hughes (1)
 "Cousin" (Irish)..... arr. Schuster
 "Wally Wally" (English)..... arr. Cecil Sharpe
 "Oh, I'm in Fille" (French)..... Ladomauit
 Negro Spirituals:
 "I Stood on the River"..... arr. H. T.
 "Didn't It Rain"..... Burlch
 9.1.—Quartet.
 Quartet (in One Movement) in B Flat.
 Lalfour Gardiner

- 9.30.—WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
 The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to all Stations.
 Mr. C. F. M. JOAD on "The Art of Living: The Need for Philosophy." S.B. to all Stations.
 Local News.
 10.5.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS relayed from the Savoy Hotel, London. S.B. to all Stations.
 11.0.—Close down.

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- 8.30-8.45.—"Tears" Cruise: Harold Baker, F.R.P.S., on "The Story of Amy Rob-
 8.45-9.0.—WEATHER FORECAST and NEWS S.B. from London.
 Mr. C. H. B. QUENNELL, S.B. from London.

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PERSONALITY AND A CAREER

By J. C. W. Reith

(Managing Director of the B.B.C.)

Every young man should read this article in

JOHN O' LONDON'S WEEKLY,

2d. ON SALE MONDAY, NOVEMBER 17th. 2d.

- 9.0.—WEATHER FORECAST and NEWS S.B. from London.
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- 9.0.—WEATHER FORECAST and NEWS S.B. from London.
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- 9.0.—WEATHER FORECAST and NEWS S.B. from London.
 Mr. C. H. B. QUENNELL, S.B. from London.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 33.

WIRELESS PROGRAMME—WEDNESDAY (Nov. 19th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

- Selection, "The Happy Day"**
James and Russell
- 9.30. **WEATHER FORECAST and NEWS.**
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5. **THE SAVOY BANDS.** *S.B. from London.*
- 11.0.—Close down.

MANCHESTER.

- 2.0-3.30. Music relayed from the Piccadilly Picture Theatre.
- 3.30-4.0.—Broadcast for Primary Schools. Capt. F. G. MEE on "School Camps."
- 4.0-4.30. Music relayed from the Piccadilly Picture Theatre.
- 4.30-5.0. **WOMEN'S HALF HOUR:** Nelly Hughes (Soprano).
- 5.0-5.0. **CHILDREN'S CORNER:** Mr. A. Ogden on "The Choice and Care of Tools for the Amateur Woodworker."
- 7.0. **WEATHER FORECAST and NEWS.**
S.B. from London.
Local News.
- 7.15-7.30.—Interval.
- 7.30. **A Musical Bouquet.**
THE MANCHESTER AUGMENTED ORCHESTRA
Conductor, T. H. MORRISON.
GERTRUDE JOHNSON (Soprano).
FODEN WILLIAMS (Entertainer).
Orchestra.
- March, "A Bunch of Roses" *Chopin*
Overture, "Primrose" *Brahms*
Idyll, "Whispering of the Flowers" *Blon*
Soprano Song.
"The First Violet" *Mozart* (1)
"The Primrose" *Richard Strauss*
Orchestra.
- Suite, "The Language of Flowers" *Cowen*
Foden Williams
in Selections from his Repertoire.
Orchestra.
- Intermezzo, "The Valley of Poppies" *Ansell*
Waltz, "May Blossom" *Wray*
Intermezzo, "Heartsease" *Macbeth*
Intermezzo, "The Wedding of the Rose" *Seeger*
- Soprano Song.
"Who'll Buy My Lavender?" *German* (1)
"Pansies" *Elgar*
"Rosebuds" *Aruth*
Orchestra.
- "Floral Suite" *Bender*

- 9.30. **WEATHER FORECAST and NEWS.**
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5.—**THE SAVOY BANDS.** *S.B. from London.*
- 11.0.—Close down.

NEWCASTLE.

- 3.45-4.45. Elsie Downing (Soprano). The Station Sextet: Conductor, Edward Clark.
- 4.45-5.15.—**WOMEN'S HALF HOUR.** Phyllis Hutton, P.D., on "The Ascent of Venus." Charles Dickens' series on "Clothing Venus."
- 5.15-6.0.—**CHILDREN'S CORNER.**
- 6.0-6.30.—Schomberg Hall Hour. Mr. W. Carr, B.Sc., on "Defences of Moths."
- 6.35-6.50. **Farmer's Corner.** Professor Gilchrist, Seasonal Notes.

- 7.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Mr. C. H. B. QUINNELL. *S.B. from London.*
Local News.

- In Lighter Vein.**
FRED SPENCER (Entertainer).
WILLIAM MURDOCH (Entertainer).
THE STATION ORCHESTRA.
Conductor, EDWARD CLARK.

- 7.30. **Orchestra.**
Casse-Noisette Suite *Tchaikovsky*
- 7.45. **William Murdoch.**
Prelude and Fugue in E Flat Major. *Bach*
Pastorale and Capriccio *Scriabin*
Rondo and Capriccio (Op. 189) *Beethoven*
- 8.0. **Fred Spencer ("Mrs. Arris").**
In "Mrs. Arris' Adventures"
C. B. Poulterey
- 8.10. **Orchestra.**
Variation and Scarf Dance from the Ballet "Chamberlaine" *Chamada* (5)
- 8.25. **William Murdoch.**
Nocturne in F Major (Op. 9 No. 2) *Chopin*
Ballade A Flat Major Op. 47 *Chopin*
- 8.40. **Orchestra.**
"Danse Macabre" *Saint-Saens*
"The Wedding of the Rose" *Leon Jessel*
- 9.50. **Fred Spencer**
See page 1.
- 9.0. **THE STATION ORCHESTRA** relayed from the Assembly Rooms, Barnes Bridge.
- 9.30.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.

- 10.5. **THE SAVOY BANDS.** *S.B. from London.*
- 11.0.—Close down.

LECTURE EXPLIQUEE.

The following will be broadcast from London on Friday, November 16th, during the Transmission to Schools from 3.15 to 3.55 p.m.

NOUVEAU
Le ciel est noir la terre est blanche.
Chacuns ont leur maison
J'ai vu un homme la terre peindre
Sur lui son visage d'homme.

Pas de nouvelles nouvelles
Pas de nouvelles nouvelles
Pas de nouvelles nouvelles
Pas de nouvelles nouvelles
Pas de nouvelles nouvelles

Il est possible de la rendre tendre.
Il est possible de la rendre tendre.
Il est possible de la rendre tendre.
Il est possible de la rendre tendre.
Il est possible de la rendre tendre.

Le monde est toujours le même.
Le monde est toujours le même.
Le monde est toujours le même.
Le monde est toujours le même.
Le monde est toujours le même.

Le monde est toujours le même.

DICTÉE.

La lecture d'un livre est un plaisir.
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- 9.30-9.50. **CHILDREN'S CORNER:** Auntie Wynne will sing and speak of "Wish Folk Songs."
- 9.50-10.0. Mr. W. H. Bryford, M.A. on "German."
- 10.0. **WEATHER FORECAST and NEWS.**
S.B. from London.
Local News.

Vocal Evening.

- ROSE MYRTIL (Mezzo-Soprano).
ANDREW SHANKS (Baritone).
Rose Myrtil.
- 7.15. "Ave Maria" *Debussy*
"Sextet" *Wolf*
- 7.2. "The Swan" *André Schaeffer*
"The Dreary Steppes" *Rubinstein*
"The Two Grandchildren" *Schumann*
- 7.35. Rose Myrtil.
"Sea Wreck" *Harley* (1)
"Agnes Dei" *Biel*
- 7.45. Andrew Shanks.
"At the Mid Hour of Night" *Cowen*
"In Summer Time on Breton" *Prell*
"Kushnig's Galley" *Kennedy-Fraser* (1)
"The Swan" *Hehn*
- 8.0. **BACH CHAMBER CONCERT.** *S.B. from Glasgow.*
- 9.30. **WEATHER FORECAST and NEWS.**
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 9.5.—**THE SAVOY BANDS.** *S.B. from London.*
- 10.—Close down.

GLASGOW.

- 3.30-4.0. Broadcast to Schools: Talks on Literature and Music. The Wireless Quartet.
- 4.0-5.0.—**Feature Afternoon:** The Wireless Quartet. A. M. Dykes (Soprano).
Mr. Lovine will give some more Dreaming Hints.
- 5.15-6.0.—**CHILDREN'S CORNER:** Singing lessons from England will sing to you.
- 6.0-6.5. Weather Forecast for Farmers.
- 7.0. **WEATHER FORECAST and NEWS.**
S.B. from London.
Mr. C. H. B. QUINNELL. *S.B. from London.*
Local News.
- 7.35.—D. MILLAR CRAIG on "The History of Opera." *S.B. to Belfast and Edinburgh.*
- 7.50-8.0.—Interval.

Bach Chamber Concert.

- S.B. to Aberdeen.*
- 8.0. **THE BACH CHOIR and ORCHESTRA.**
Relayed from The Engineers' and Shipbuilders' Institute.
Suite in B Minor, for Piano and Orchestra.
Air, "Oh Yes, Just So" ("Phœbus and Pan")
Sonata in C Major for Two Violins and Piano.
In C minor.
Air and Gavotte from Suite in D for Orchestra.
Concerto in D Minor for Piano and Orchestra.
Choruses from "The Peasant Cantata."
Spring comes laughing o'er the hill,
Now let us to the bagpipe's sound.
- 9.30.—**WEATHER FORECAST and NEWS.**
S.B. from London.
Royal Horticultural Society Talk. *S.B. from London.*
Mr. C. E. M. JOAD. *S.B. from London.*
Local News.
- 10.5.—**THE SAVOY BANDS.** *S.B. from London.*
- 11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 351.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

More About Old-Time France.

Hello, I know! You will remember that recently Auntie Marie, of London, told you about life in France in the olden days. Here is another talk by her on the same subject.

I have told you about Gaul under the Romans. Now I want to tell you what happened when the Franks settled in Gaul.

First, I must explain what brought them there. It all began by Mérovée, a Frankish chieftain, coming with his powerful army from the Rhine district to help to defeat Attila. Attila was at the head of a barbarous race which had come from Asia, had overrun Europe, and was attacking Gaul.

The Romans and Gauls, helped by the Franks and other tribes, overthrew Attila and secured freedom for Gaul—or France, as we must soon begin to call it, because from that time onwards the Romans were kept busy at home and left Gaul almost completely in the hands of the Franks. **A Christian Queen.**

At first, it was not quite clear whether the Franks and Gauls would agree. The Gauls were Christians, the Franks were not. The Archbishop of Rheims, who was the head of the Church in Gaul, and Clovis, a successor of Mérovée, and King of the Franks, two far-seeing men, decided to work together in the control of affairs. Clovis chose Clotilde, a Christian Princess, to be his Queen, and not long afterwards became a Christian himself. In this way he gained the confidence of the Gaulish people.

Clovis wanted to make sure of this fine land over which he was very proud to rule. He was determined not to lose this fresh power of his and, rather unscrupulously, cleared the country of other Frankish chiefs who might think themselves as much entitled to the throne as he.

But he fought many wars of protection for his Christian subjects, saved the country from many dangers, and so earned the gratitude of Gaul.

This is the story of his conversion to Christianity.—

Just before one of the battles he fought for his new people, fearing he would be defeated, he made a vow that if God granted him a victory, he would become a True Believer. He won the battle and kept his vow.

The Legend of St. Geneviève.

The Franks and the Gauls were soon like one people. The Franks forgot their own language and Latin was spoken chiefly, whilst a new language was forming called Romance. French, as we know it, grew out of this language.

The Franks, who were rough and wild, soon got used to the ideas and habits the Romans had left behind them. But in one thing they followed a Frankish custom. That was in the way the kingdom was divided after the death of Clovis.

Each of his four sons received a portion of the land which brought about a great deal of quarrelling and fighting later on.

But, before we pass on to the story of France under the Kings who came after Clovis, I must tell you the legend of Sainte Geneviève, the patron saint of Paris.

In those days if anybody was especially good and kind they were looked upon as holy people and called saints.

In Paris to-day there is a fine building, the Panthéon—which was once a church in memory of Ste. Geneviève. In this building there are frescoes telling the story of her life (a fresco is a picture painted on the plaster surface of the wall itself, not hung on the wall like ordinary pictures). It is a beautiful tale. Ste. Geneviève

is shown, first of all, as a little girl receiving the blessing of Christian missionaries; then, in later life, caring for the suffering people during the siege of Paris by Attila; giving them courage; bringing them food; and watching over the sleeping city, and again, when she was very old, blessing her dear people. Many of these frescoes are by an artist who is very famous for his wall decoration—his name is Pavis de Chavannes.

This story reaches us through hundreds of years as one of the earliest and finest examples of what women can do to be useful in time of danger. We don't know very much about Geneviève, but her memory is cherished by Parisians for her goodness to their forefathers during that terrible time.

In the Panthéon there are other wall paintings, two of which represent the Baptism of Clovis, and Clovis making his vow at the Battle of Tolbiac.

Southful Kings.

After the reign of Clovis, there were quarrels and wicked deeds and civil war in the land. There were one or two Kings who ruled well, but most of them were weak, ignorant, and lazy. I am not going to tell you about each one of them separately.

After Dagobert, this line of Kings became quite unfit to govern—they were called "Lazarets." They were not named the "Lazarets" or "Sluggard Kings." They left all the work to their Ministers, who were looked upon as the real Kings.

It ended in one of them being crowned, so he truly did become the King.

All the Kings who reigned in France up to that time are called "Mérovingians," after Mérovée—that first Frankish King who came to Gaul. They had been in power for about three hundred years.

THE OVERBEARING MASTODON.

By LANGFORD REED.



The mastodon bounded after the young rascal, now, although he used to be. By which I mean that this animal became extinct a good many more years ago than you could count back to, and there are none now left alive. And a jolly good job, too, say I, for they were more bother than they were worth.

To keep even a young one as a pet would have required a kennel as big as a small motor-car garage, and it would have been quite impossible to have had any fun with him, like my little girl and I have with our dog. For instance, it would have been a waste of time to have thrown a stick in the pond for the mastodon to swim out and bring it back in his mouth, nothing less

than a small tree would have done, and that would have been too heavy for you to lift.

When full-grown, the mastodon was rather like an elephant, only much more so, being about two and a half times the size of a taxi-cab and having curved tusks, nine or ten feet in length. And they had such long trunks that I expect an elephant's trunk, in comparison, would look more like a hand bag.

They were rough and quarrelsome creatures, not a bit like the elephant in disposition, and the one I am going to tell you about loved to tear down the trees, and trample on the crops, for mere sport, and thought nothing of pushing over an Indian village to show how strong he was.

However, pride goes before a fall. One day, when the mastodon was out for a stroll, he met a little Indian boy who, before running away, put out his tongue at him, a custom which, I regret to say, has survived among naughty little boys to this very day. But this little boy was not naughty, as you will see. In fact, he was a hero.

The mastodon had never been so checked in his life and he bounded after the young rascal, to catch him for his dinner. But suddenly the ground gave way beneath him and he tumbled into an enormous pit which the Indians had dug and covered over with loose earth to make it look safe to walk upon.

The brave boy had led him into a trap and the more he roared and struggled, the deeper he sank, and all his strength and fury availed him nothing.

Thus, instead of the mastodon dining off the Indians, they dined off him. They cooked him with the crackling on, and there was enough of

him to give two helpings to everyone in the village.

So you see, children, even in those far off days Knowledge was able to beat mere strength and size, just as it can to-day. Or, as your teacher would put it, "Mind dominates Matter."

Therefore, learn all you can at school, and if you want to know more about the mastodon, get your daddy to take you to the Smithsonian Museum, where they have a full-sized model of one.

There were even bigger animals than mastodons thousands of years ago, but I don't think I shall write any more about them, because their names are so difficult to spell.

TELLING A CARD BY "WEIGHT"

HERE is an amusing little trick with which to mystify your friends.

Ask someone to take a card from the pack and to remember it. Take it from him and, keeping it face downwards, poke it in your hand as if weighing it. While doing so, make a slight indentation in it with your nail. Return the card to the person who picked it, and ask him to insert it in the pack wherever he chooses and to shuffle the cards.

Let him then return the cards to you one by one, face downwards, and as he does so, pretend to weigh each carefully in your hand. When you come to the marked card, which you can at once tell by the feel, present it to the audience as the one chosen, and as though you had identified it by its weight.

Remember when you do this trick, not to mark the card too noticeably.

(Nov. 20th.)

A number against a roman numeral indicates the volume of its publisher. A key list of publishers will be found on page 153.

A number against a chemical item indicates the name of its publisher. A key list of publishers will be found on page 232.

WIRELESS PROGRAMME—SATURDAY (Nov. 22nd.)

The letters "S.B." printed in italics in these programmes signify a Miscellaneous Broadcast from the station concerned.

- Mexico-Soprano Songs.**
 "The El Financiero" (S.B.)
 "When I Am Laid" (Placell) (S.B.)
 "Cue Part" (Gluck)
 "Fanny Fanny" (H. H. H.)
Base Songs.
 "Had a Horse" (Korby)
 "Shepherd, See Thy Horse's Foaming Mane" (Korby)
 "Oh, Could I But Express in Song" (Korby)
Pastorals.
 "Choosing the Christmas Presents" (C. C. C.)
Mexico-Soprano Songs.
 "Habanera" ("Carmen") (H. H. H.)
 "O Love from Thy Power" ("Carmen and Love") (H. H. H.)
Vocal Songs.
 "On Wings of Song" (Mandelstam-Ashken)
 "Sachino and Ragnatun" (H. H. H.)
Base Songs.
 "Have Attached to the" (H. H. H.)
 "The Lover" (H. H. H.)
 "Jack of All Trades" (H. H. H.)
 "Hercules Henpeck" (enjoys) a Popular Concert (Stockholm Cooks)
 "And Death" (Coleridge Taylor)
 "Ma, Neph" (H. H. H.)
Rondo.
 "Weather Forecast and News" (S.B. from London.)
 Major L. R. TOSSELL, S.B. from London.
Local News.
 10.0.—THE SAVOY BANDS. S.B. from London.
 12.0.—Close down.

NEWCASTLE.

- 3.45-4.15. The Station Septet: Conductor, Edward Clark.
 4.45-5.0. WOMEN'S HALF HOUR. (H. H. H.)
 5.15-6.0. CHILDREN'S CORNER.
 6.0-6.30. Scholastic Half Hour. Mr. L. Orange.
 6.30-7.0. Farmers' Corner. Mr. R. W. White.
 7.0-7.30. WEATHER FORECAST and NEWS. S.B. from London.
 Mr. J. H. KENNEDY on "Association Football."
Local News.
National Song and Dance.
 THE STATION ORCHESTRA
 "Habanera" (Carmen) (H. H. H.)
 7.45. Beatrice Parslow.
 "The Merry Music" (S.B.)
 "The New Music" (S.B.)
 "The Old Music" (S.B.)
 8.0. Chanson Louis XIII. and Paynes.
 8.15. Rhapsodie Hongroise (H. H. H.)
 8.5. Orchestra.
 Roumanian Folk Dances (H. H. H.)

- 8.20. Beatrice Parslow.
 Russian Songs—
 "Stay, Oh Stay" (H. H. H.)
 "The Cossack's Lullaby" (H. H. H.)
 8.35. Orchestra.
 Komrinskaya (H. H. H.)
 8.45. Beatrice Parslow.
 "The Cossack's Lullaby" (H. H. H.)
 9.0. Orchestra.
 Dance Music.
 Fox-trot, "Memories" (H. H. H.); Fox-trot, "Maybo" (H. H. H.); Waltz, "Sun kissed" (H. H. H.); Waltz, "The Fault" (H. H. H.); One-stop, "Annie" (H. H. H.)
 9.30. WEATHER FORECAST and NEWS. S.B. from London.
 Major L. R. TOSSELL, S.B. from London.
Local News.
 10.0.—THE SAVOY BANDS. S.B. from London.
 12.0.—Close down.

ABERDEEN.

- 3.30-5.0. Scottish Afternoon: The Wireless Septet. Feminine Topics. Peter Alison (H. H. H.)
 5.0-6.0. CHILDREN'S CORNER. The Story of "Cerberus" by Auntie Ennie. Songs by Amy Gwyneth.
 6.0-7.0. The Week's Interest. Anniversary, prepared by John Sparke Kirkland. (H. H. H.)
 7.0-7.30. WEATHER FORECAST and NEWS. S.B. from London.
 The Rev. Dr. WHITE, FRAS. on "Comets."
Local News.
Operatic Night.
 LEWIS COWIE (Baritone).
 THE "28D" OPERATIC CHOIR.
 Conductor, ARTHUR COLLINGWOOD.
 THE WIRELESS ORCHESTRA.
 7.30. Orchestra.
 "The Cossack's Lullaby" (H. H. H.)

KEY LIST OF MUSIC PUBLISHERS.

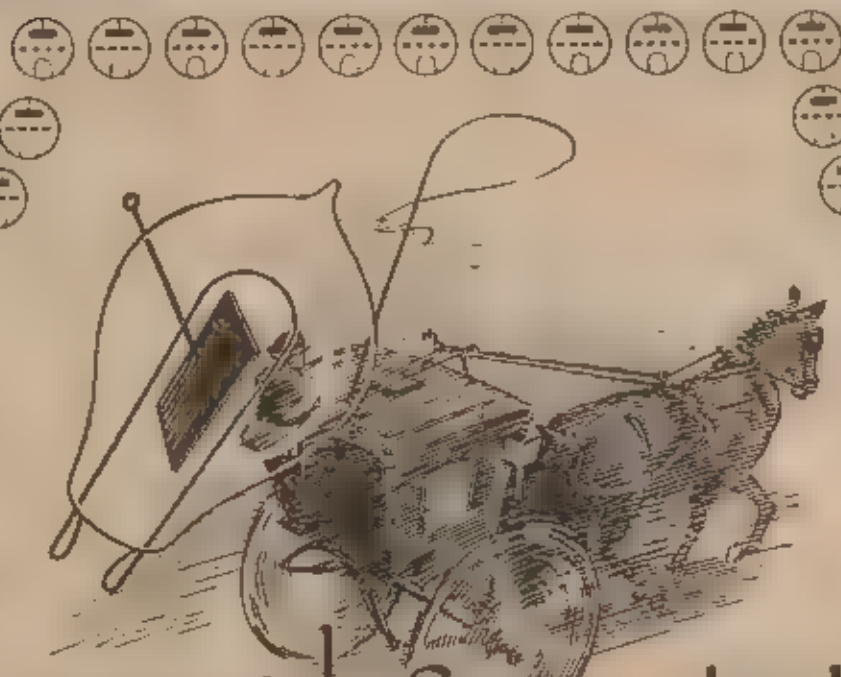
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- 7.45. Lewis Cowie.
 Prologue ("Pagliacci") (H. H. H.)
 Vulcan's Song ("Phaeton at Bauris") (H. H. H.)
 "The Cossack's Lullaby" (H. H. H.)
 8.0. GRAND OPERA IN MINIATURE.
 "The Cossack's Lullaby" (H. H. H.)
 8.15. The Operatic Choir.
 Orchestra.
 Selection, "The Lady of the Rose" (H. H. H.)
 8.30. Lewis Cowie.
 "She Alone Charmeth My Sadness" (H. H. H.)
 9.0. Orchestra.
 Overture, "Carmen" (H. H. H.)
 9.30. WEATHER FORECAST and NEWS. S.B. from London.
 Major L. R. TOSSELL, S.B. from London.
Local News.
 10.0.—THE SAVOY BANDS. S.B. from London.
 12.0.—Close down.

GLASGOW.

- 1.0-12.0. Release for 5st 8 Rude (H. H. H.)
 3.30-4.45.—The Wireless Quartet: Freda Dee-Mira (Solo Pianissimo). Afternoon.
 5.15-6.0.—CHILDREN'S CORNER: The Radio Circle Choir—A Play for Three (H. H. H.)
 6.0-6.5. Weather Forecast for Farmers.
 7.0. WEATHER FORECAST and NEWS. S.B. from London.
 Glasgow University Society Team.
Local News.
Dance Night.
 GERTRUDE JOHNSON
 (Coloratura Soprano).
 FODEN WILLIAMS (Entertainer).
 THE STATION ORCHESTRA
 Conducted by ISAAC LOSOWSKY.
 DANIEL SEYMOUR (Tenor).
 7.30. Orchestra.
 Fox-trot, "In the Evening" (H. H. H.); Fox-trot, "Spain" (H. H. H.); Blues, "Tomahawk" (H. H. H.); Waltz, "The Love" (H. H. H.); Fox-trot, "Any Way the Wind Blows" (H. H. H.); One-stop, "It's Wembley Over Here" (H. H. H.); Fox-trot, "The Love" (H. H. H.); Fox-trot, "The Love" (H. H. H.); Fox-trot, "The Love" (H. H. H.)
 8.0. Gertrude Johnson.
 "Rosebuds" (H. H. H.)
 "One Morning Very Early" (H. H. H.)
 "Valse Song" from "Tom Jones" (H. H. H.)
 8.12. Orchestra.
 Four-piece Reel: Waltz, "Just a Dream of You, Dear" (H. H. H.); Fox-trot, "The Little Wood" (H. H. H.); Waltz, "The Love" (H. H. H.); Fox-trot, "Any Way the Wind Blows" (H. H. H.); One-stop, "It's Wembley Over Here" (H. H. H.); Fox-trot, "The Love" (H. H. H.); Fox-trot, "The Love" (H. H. H.); Fox-trot, "The Love" (H. H. H.)
 8.42. Foden Williams.
 In Selections from his repertoire.
 8.57. Orchestra.
 Waltz, "The Love" (H. H. H.)
 9.0. ANOTHER VIVA FOR DISCOVERY.
 9.10. Requests received during transmission.
 9.30. WEATHER FORECAST and NEWS. S.B. from London.
 Major L. R. TOSSELL, S.B. from London.
Local News.
 10.0.—THE SAVOY BANDS. S.B. from London.
 12.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.



30 years before you had heard of Broadcasting

THIRTY years before you or anyone else had ever heard a "broadcast concert" an experimental lamp was causing a great deal of interest in the Edison Swan laboratories. No one had ever seen a lamp quite like this. It had a platinum plate introduced between the legs of the filament. To-day, of course, "any schoolboy" — as Macaulay would have it — knows that this plate was really an anode. But that was

eighteen ninety and in those days not even the schoolboy — or anyone else — had ever heard of a "thermionic valve." That afternoon in the laboratory at Ponders End was the beginning of "broadcasting." Edison Swan Valves, to-day, are later chapters of the story that started with Fleming's epoch-marking discovery.

Edison Swan Valves will bring the best out of your wireless set — get some on the way home and enjoy better programmes from to-night onwards. All dealers sell them.

You will be interested in our booklet "The Thermionic Valve." It's free — send for a copy.

THE EDISON SWAN ELECTRIC CO. LTD.
QUEEN VICTORIA ST., LONDON, E.C.4

EDISON SWAN VALVES

An interesting study of early wireless history may be made at the Science Museum, South Kensington, London, where the complete series of Dr. Fleming's experimental valves can be seen.

Have You a Radio Voice?

Testing Talent for Broadcasting.

TO the lay mind the term "audition" conveys little, if anything at all. To the aspirant for broadcasting honours it spells the chance of a lifetime, the possible turning-point of a career, and very likely fame and fortune.

Every week the British Broadcasting Company has applications for "dates" from at least a hundred concert artists, amateur and professional, all of whom in due course are invited to present themselves at an audition, a wedding-out process conducted by the Musical Director of the Station, who, with infinite patience and tact, passes judgment on the efforts of what seems to be an endless procession of would-be wireless "stars."

Musical Evergreens.

Outside in the cool, furnished corridor the aspirants await their call. First on the list is a pretty, hobbled and shingled maiden, who has a local reputation as a pianist. What shall she play? The Musical Director smilingly suggests "anything," and accordingly the good old "Spring Song" is put through its paces, while the Musical Director settles down to making cryptic notes on a pad. (He thinks he has heard the "Spring Song" about 4,389 times in the past few months, and talks of installing an adding machine to deal with the respective

"royalting blades," plentifully besprinkled with "Hos." and "Yo-heave hos." "A good voice," the Musical Director whispers across to me, "but untrained." This, in fact, is his pronouncement on many of the voices; the singers haven't realized that technique matters quite a lot.

The baritone is followed by a blind vocalist who is led to his place near the piano by a devoted and, oh, so hopeful mother. A young man, shattered doubtless in the War, the violinist toils through his simple repertoire—elementary stuff that would hardly get him a living in the street. He comes to the end of his recital, and, fondly caressing his violin, awaits, with staring unseeing eyes, the verdict, while the brilliant B.B.C. accompanist suddenly remembers that she has left a piece of music in another room and goes out to get it, leaving me feeling guilty of flagrant intrusion.

Thankful I am when the door opens to admit a jovial gentleman who, with professional air, brings the Musical Director on the back and, not having set eyes on him before, fervently hopes "you're in the pink, ol' boy," and forthwith recites a long list of alleged song successes perpetrated by him at seaside resorts in summer. He obliges with his

how it wouldn't be of any use to her now if she found it, there is a sprightly shop assistant whose "clock" socks are more prominent than his ability to sing a humorous song; there are dozens of perfectly ordinary baritones, bass singers, alleged tenors, sopranos, and contraltos, and a lady tenor.

There is a boy who is voted clever (but not by the Musical Director) with the paper and toothbrush, a lady who sings the adventures of a girl who wandered down the river, and several gentlemen who bring a record of their unconquerable souls.

A Shattered Dream.

An impression that lingers is of a girl who sang with all her little soul "Love's Labour's Lost." There was the light of a great ambition in her eyes, she had lain awake at night, I may be sure, visualizing her name in the programmes, thinking of her voice going out to all those unseen millions and of the fame that it would bring her. The last note of the song died away; still poised in the act of delivering it, she gazed tremulously at the judge. And in that moment's tense silence I think one could have heard, were one a cat, the faint tinkling of a dream being shattered beyond repair.

But no one who has attended a B.B.C. audition will complain of having had an unfair hearing, or of judgments hastily passed. The wonder is that the Musical Director's patience never becomes exhausted, he is outwardly at least, as composed and as good humoured after hearing eighty or ninety singers, entertainers, pianists, and instrumentalists generally as he was when the audition began.

"There is always the glamour of the unexpected about an audition," he said. "The other day there came into the studio a shabbily-dressed girl, with an appearance that would have been anything but pleasing on a concert platform. I confess that I didn't think much of her chance until she had begun to sing. The rest of the story has yet to be told. The girl is going to sing in the near future, and I am surprised if she is not a real success."

RICHARD PEARCE



AN AUDITION AT THE LONDON STATION.

Miss C. Dixon is seen at the piano, an aspirant for radio honours is standing, and Mr. Dan Godfrey, the London Musical Director, is on the right.

records put up by him, "My Dreams," "Shipmate o' Mine," "Melody in F," "Somewhere A Voice is Calling," and one or two other ever-green items. Not that he objects to hearing them done well—but that, of course, is another story.

The would-be pianist doesn't get a "date," but she goes out smiling, for the Musical Director apparently has the priceless knack of making you feel that a disappointment is better than nothing at all.

What Singers Don't Realize.

And next there sails in a soulful-looking soprano, who you secretly guess will trill about love and flowers and hearts and you, and birds and gardens and skies that are blue. She obviously relishes every note and would sing it all over again with very little provocation. But the Musical Director intimates that her voice hasn't the right timbre for broadcasting, and in doing so earns a look of pained reproach that must be a little disconcerting.

Worming her regrets, the soprano passes out, to be succeeded by a breezy gentleman with a typically "nautic beware" voice, who sings of "my hearties," "the Frenchies," and

latest "hit," and doesn't seem in the least put out when the Musical Director breaks the news that his style of singing wouldn't appeal to listeners. "Oh, well," he says cheerily, "no 'arm done, anyway—none at all. Pleased to meet you, ol' boy," and shakes hands all round before making his exit.

Next a fur-wrapped girl with an Italian name and the self-assurance of the practised artist. She starts to sing, and the Musical Director, I can see, is interested. He makes notes and soon signals "that will do" to the singer. Her name goes down on a special list; she may expect to receive an engagement in perhaps a couple of months. And holding her head a little higher, she walks out—happy.

A concertina performer comes and goes without making any more impression on his audience than a small boy with a mouth-organ. There are two amateur drawing-room entertainers who sing in rag time and tunelessly ask each other "what's the use of letting trouble trouble you?" There is a man from Yorkshire who does a painfully long and involved monologue in dialect. There is a maiden lady of vastly uncertain age, wearing a picture hat, who sings dolefully of the love she lost long ago and of

MUSIC FOR YOUNG LISTENERS.

ONE of the Orchestral Lecture Concerts for children will be relayed from the Usher Hall, Edinburgh, at 4.30 p.m. on November 28th. Mr. Herbert Waceman, M.A., Musical Director of the Edinburgh Education Authority, will give a short and simple account of each piece before it is performed by the orchestra, and the concerts are all of exceptional interest to young listeners. The same evening a local programme of a varied nature will be broadcast, the principal item being a highly amusing sketch, entitled, *Waiting for the 'Bus'*, by Gertrude Jennings. The sketch is being produced by Miss Nancy Shaw, who is the popular "Aunt Molly" of the Children's Corner at Edinburgh.

BELFAST'S IRISH NIGHT

ON Tuesday, November 25th, Belfast will broadcast an "Irish Night." Among the artists will be Mr. T. O'Mooney, who plays the Uilleann Pipes. Mr. O'Mooney has already played at the Belfast studio with great success. His interesting instrument is a native Irish form of the bagpipes, and is now very rarely seen, and still more seldom heard. Mr. O'Mooney is the last of a long line of Irish Pipers, and has a repertoire that is largely traditional.

A CONCERT OF THE "ALL BLACKS."

THE Cardiff Station will broadcast on Saturday, November 28th, an impromptu concert by the famous "All Blacks," the New Zealand Rugby Team now touring Great Britain. The performance will be S.B. to all stations.

G. B. S. Lectures the B.B.C.

The Great Playwright's Views on Matters of Interest to Listeners.

IT is over a year now since the B.B.C. first invited Mr. Bernard Shaw to broadcast. It was at the time when they were beginning their Shakespearean productions in which the writer was associated with a famous actress. Between us we formed a conspiracy to see if we could not induce G. B. S. to father our scheme by making a few preliminary remarks about Shakespeare and Broadcasting.

Accordingly, a letter was written which provoked a reply to the effect that "Shakespeare and Shaw are both very good in their way, but the mixture would be a bore and a failure."

"The Lame Dog of Stratford."

Nothing daunted, another letter was sent explaining the way in which we hoped to treat the first play, *Twelfth Night*. To this an even more indignant reply was received, which ran as follows:

You two are a pair of hopeless idiots. Your prologue is beyond human patience. Instead of supplying a very brief description of what the listeners would see if they were in a theatre, and leaving Shakespeare to tell his own story, you are kind enough to help the lame dog of Stratford over the stile by telling the story yourself in your own inimitable way, leaving him to repeat it superfluously and to damn your impudent vanity. . . .

Shakespeare began his play with a musical overture to establish the poetic mood in which he meant the audience to take the story of Viola. That overture is spoken by the Duke, and is the most famous overture in the world. Your idea is to bring on Viola first and have the overture afterwards, or cut it out altogether. Do you begin to realize what an utter chump you are? Scrap all that foolish twaddle, and read the play straight through just as Shakespeare (who really knew better than you) wrote it, with the reader saying what I told you he should say and no more. Forgive my expressing myself so rudely, but if people are not talked to in that way they pay no attention."

The letter contained a most interesting postscript. "This letter is a week late. I am sorry for the delay, but I am hard at work on a new play and my correspondence has had to suffer."

The play referred to was *Saint Joan*, which has had such a wonderful success with Miss Sybil Thorndike in the title rôle.

In the course of further correspondence, Mr. Bernard Shaw suggested the lines on which broadcast drama should develop.

On the Wrong Tack.

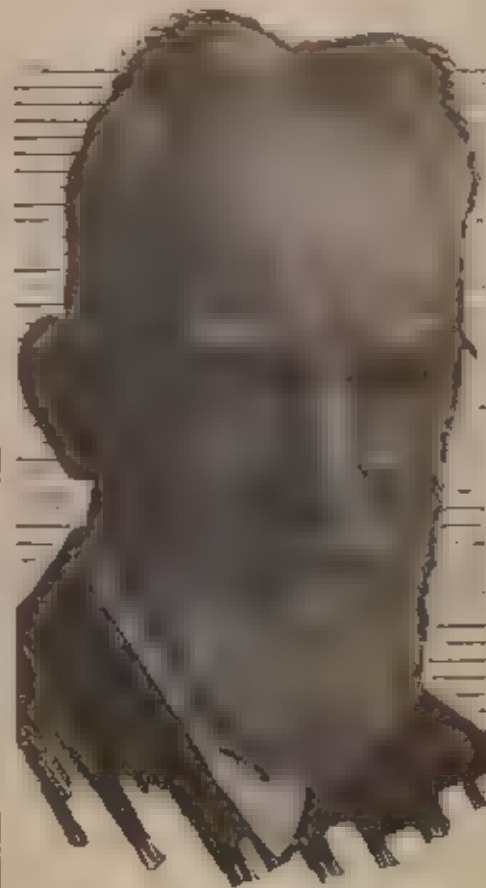
We had again asked him if he could read a play on his birthday. He replied: "I must first gently, but decisively, turn down your plan for calling attention to the unfortunate fact that I shall be 60 on the 26th July. The less said about that, the better."

"As to broadcasting plays, I think you are on the wrong tack about it. You are in the position of the railway companies when railways were new. They persisted in making up trains to resemble as much as possible a string of mail coaches, just as the motor-cars of 1880 were built like gigs and phaetons. You want to broadcast plays; and instead of recognising that the invisible play is a new thing, and cannot be done in the old way, you persist in asking handsome actresses—and well-known pictorial producers—to get up ordinary theatrical performances and allow the public to overhear the dialogue. That is absurd. What use are—stage pictures to people who cannot see them?

"What the B.B.C. have to do is to set to work to form a company of good dramatic readers, regardless of their age, and appearance, and memory, but very particular as to their voices and powers of expression and characterization, with a good uncle to read the necessary explanations and directions, and keep to company as a permanent dramatic staff. . . .

A Chance for Old Actors.

"The uncle should be clever enough to study the conditions of the invisible drama, and to make the requisite suggestions to the author when some modification of the dialogue—for instance, make the characters address one another by name more frequently—is needed to supply the lack of vision. Many actors and actresses who have lost their place on the stage



Mr. George Bernard Shaw.

through losing their youth, their good looks, and their memory, could do admirable work for broadcasting. Queen Victoria had a beautiful voice and first-rate delivery at an age when she could not have played any part on the stage presentably, except the nurse in *Romeo and Juliet*. A well-selected company taking advantage of its own invisibility would soon develop a special art of broadcasting and enable you to do at least one play a week better for your purpose than you will ever get it done by sending to the theatre for a performance."

One would like to add that the B.B.C. has adopted these methods in attempting to develop broadcast drama.

At last, to cut a long story short, we managed to prevail on Mr. Shaw to read a play for us. This is taking place on November 20th, at 8.30. He is going to read *O'Flaherty, V.C.*, and explain the situations and the dialogue in exactly the

same way as he would to a company of actors who were going to undertake the play in production.

We need hardly point out what an interesting and, indeed, unique, event this is.

The writer was fortunate enough to spend an hour in a big room overlooking the river talking to Mr. Bernard Shaw about plays and play-writing—an hour which he is not likely to forget.

Naturally, the question was asked: "How do you write your plays?" and the answer was—

"I write with a kind of dual consciousness. I think of the characters in the play as real people, but at the same time I can see them on the 'boards.' However interested I become in the development of the situation, I never lose touch with the necessary limitations and conventions of the theatre."

Writing Plays in the Street.

"You must never have any pauses in a play except for dramatic effect. You must remember the positions your characters are in on the stage, so that if one of them has to pass the cigarettes to another, he has not got to walk five yards to do it."

"As a writer, I cannot be bothered to write long and I scribble down the dialogue of a play in my hand, just wherever I happen to be, on a 'bus in a railway train, or in the street. My secretary deciphers the shorthand, and that is how the dialogue part of the play is written."

"Then comes the far more laborious task of fitting it together, arranging stage directions so that the most dunderheaded producer or director can be in any doubt as to where the characters are on the stage, and how they move about. You should never have any prearranged plot in a play. You must, of course, begin with Mr. and Mrs. Brown, but, after that, let the characters develop their own plot. If they are real characters, they will do it without any help from you. If a man cannot write a play which will be ninety per cent. successful at his first attempt, then he might well go and sweep a street."

When shall we have, in London, a Shavian Repertory Theatre in order that the public may get a chance to appreciate the full qualities of Shaw's dramas?

One cannot conclude without reference to Mr. Shaw's postcards. He must carry a supply of three in his pockets, for he writes them on almost every occasion. It is recorded that the editor of a popular weekly paper once wrote and asked him for an article. Shaw replied: "Yes! I shall want £200 for such an article, and if by any chance you feel like paying that, I shall want £2,000."

Speaking to the Universe.

When the B.B.C. wrote to Mr. Shaw the other day and asked him what publicity he would like given in view of the fact that he was going to broadcast on November 20th, he replied, on a postcard:—

"Don't adopt any unusual form of publicity without consulting me, but as I am going to speak to the universe, the universe may as well be prepared for it."

It is for this reason that these few lines have been written in order that listeners may catch a glimpse of the personality of one who is undoubtedly the greatest living British playwright. It is also to express the privilege we count it to welcome him on the evening of the 20th.

C. A. LEWIS.

Belfast Programme.

(Continued from page 350)

SATURDAY.

4.55-5.00.—Concert. Lottie Mullar (Contralto).
Miss Kenny (Soprano).
"BE" Trio.

5.30-6.15.—CHILDREN'S CORNER.

6.40.—WEATHER FORECAST and NEWS.

Mr. JAMES PATTERSON. S.B. from
London.

Variety Programme.

At 11.0.—The Station Pianoforte Trio.
At 11.10.—CHILDREN'S CORNER.

At 11.20.—The Station Pianoforte Trio.
At 11.30.—CHILDREN'S CORNER.

Popular Dances of Twenty Years Ago.
Lancers, Waltzes, Polkas, Pas de Quatre,
Quadrilles.

8.0.—Alex. Stewart.
My Wee Scotch Lass.
It's Courtin' Time.
R. D. O'Connell.

8.12.—Mouth Organ Band.
Orchestra.
Medley One-steps.
1) English; (2) Scottish.

8.34.—Alex. Stewart.
What 'Till You See My Mary.
Ed. Watson.

Come to the Wedding.
The Emigrant's Letter.
Ernest Hastings.

8.46.—Mouth Organ Band.
Orchestra.
Medley One-steps.
(1) Welsh; (2) Irish.
Some Irish Reels and Jigs.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. J. R. TOSSWILL. S.B. from
London.

10.0.—HAYOY BANDS. S.B. from
London.

10.10.—Helen Gillespie.
Waltz Song from "Tom Jones".
Ed. German.

10.20.—Helen Gillespie.
Waltz Song from "Tom Jones".
Ed. German.

10.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Sir JOHN RUSSELL. S.B. from London.
Local News.

11.0.—Jean Singleton.
Intermezzo, Op. 118, No. 1.
Capriccio, Op. 76, No. 2.
Romanze, Op. 23, No. 1.
Novelette, Op. 21, No. 7.

10.10.—Jean Singleton and Fred Falconer.
Sonata for Violin and Pianoforte in A Major,
Op. 100.
3rd Movement.

10.20.—Helen Gillespie.
Waltz Song from "Tom Jones".
Ed. German.

10.30.—Helen Gillespie.
Waltz Song from "Tom Jones".
Ed. German.

10.40.—Helen Gillespie.
Waltz Song from "Tom Jones".
Ed. German.

SATURDAY, November 22nd.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. JAMES PATTERSON R.S.A. PREW
R.W.B., on "Appreciation in Art" (3).
S.B. to Belfast.
Local News.

10.12.0.—Programme S.B. from London.

Dundee Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

7.30-8.00.—SOME VOICES at the ZOO. S.B.
from London.

8.30-9.00.—Programme S.B. from London.

MONDAY, November 17th, THURSDAY,
November 20th, and SATURDAY,
November 22nd.

3.30-4.30.—Kinnaird Hall Orchestra.
5.0-6.0.—CHILDREN'S CORNER.

7.0 onwards.—Programme S.B. from London.

TUESDAY, November 18th.

5.15-6.0.—CHILDREN'S CORNER.

7.0-8.0.—Programme S.B. from London.

8.0-10.30.—Programme S.B. from London.

WEDNESDAY, November 19th.

3.30-4.30.—Kinnaird Hall Orchestra.

4.30-5.0.—Kinnaird Hall Orchestra.

5.15-6.0.—CHILDREN'S CORNER.

7.0-11.0.—Programme S.B. from London.

FRIDAY, November 21st.

5.15-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

G. A. ATKINSON. S.B. from London.
Local News.

An Evening of Good Music.

H. EVERITT LOSEBY (Violin).
HAROLD COPESTICK (Violoncello).
CONSTANCE LOSEBY (Pianoforte).
FLETCHER PERRY (Baritone).
LINA TALBOT (Contralto).

7.30.—Trio in D Minor.
(1) Allegro; (2) Elegia; (3) Finale.

7.50.—Baptism Song.
'Of Noble Air'.
'Sigh No More'.
T. M. Brown.

8.0.—Trio: "Gondoliers" (from Suite).
Franz Roca.

8.10.—Trio: "Blind Love" F. Lova (19).
Contralto Song.

8.20.—Trio: "Softly Awakes My Heart".
'O Love From Thy Power'.
'Hindu Song'.
T. M. Brown.

8.30.—Trio in A Minor.
(1) Allegro; (2) Lento; (3) Allegro.

8.45.—Baritone Song (in Italian).
'Maria Mari'.
'The Song My Mother Sang'.
T. M. Brown.

8.50.—Trio: "Gondoliers" (from Suite).
Franz Roca.

9.0.—Capriccio Valce.
W. M. Brown.

9.10.—Trio: "Gondoliers" (from Suite).
Franz Roca.

9.20.—Trio: "Gondoliers" (from Suite).
Franz Roca.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Sir WILLIAM RUSSELL. S.B. from
London.

10.0.—Trio: "Gondoliers" (from Suite).
Franz Roca.

10.10.—Trio: "Gondoliers" (from Suite).
Franz Roca.

10.30.—Trio: "Gondoliers" (from Suite).
Franz Roca.

Edinburgh Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

2.30-3.0.—SOME VOICES at the ZOO. S.B.
from London.

3.0-5.30.—Programme S.B. from London.

5.30-6.0.—Special Service conducted by The
Rev. NORMAN MACLEAN, D.D., re
the life of St. Guthbert & Parish of St. Andrew.

6.0-10.30.—Programme S.B. from London.

MONDAY, November 17th.

3.0-4.0.—The Station Pianoforte Trio.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.0.—Programme S.B. from London.

8.0-10.30.—Programme S.B. from London.

TUESDAY, November 18th.

3.0-4.0.—The Station Pianoforte Trio.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.0.—Programme S.B. from London.

8.0-10.30.—Programme S.B. from London.

WEDNESDAY, November 19th.

3.0-4.0.—The Station Pianoforte Trio.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.0.—Programme S.B. from London.

8.0-10.30.—Programme S.B. from London.

THURSDAY, November 20th.

3.0-4.0.—The Station Pianoforte Trio.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.0.—Programme S.B. from London.

8.0-10.30.—Programme S.B. from London.

FRIDAY, November 21st.

3.0-4.0.—The Station Pianoforte Trio.

5.0-6.0.—CHILDREN'S CORNER.

7.0-8.0.—Programme S.B. from London.

8.0-10.30.—Programme S.B. from London.

Local Programme.

HELEN GILLESPIE (Soprano).
NANCY SHAW (Soprano).
JOAN SINGLETON (Solo Pianoforte).
FRED FALCONER (Solo Violin).
GEORGE SHORT (Accompanist).

PIANOFORTE QUINTET.
JOAN SINGLETON (Pianoforte).
FRED FALCONER (1st Violin).
ESTHER CRICKSHANKS (2nd Violin).
J. FAIRHAIRN (Viola).
DOROTHY GODFREY (Violoncello).

7.30.—Helen Gillespie.
'Voi che sapete' ("Figaro")
'Elsa's Dream' ("Lohengrin")
'Sonata for Violin and Pianoforte in A Major'
(Op. 118)
(1) Allegro amabile; (2) Andante tranquillo.

8.0.—Prof. G. G. BARKLA, F.R.S., D.Sc.
Notes Laureate, on "The Frontiers of
Physical Science" (5). S.B. to Belfast.

8.15.—Quintet.
Pianoforte Quintet in F Minor, Op. 34.
(1) Allegro; (2) Andante, un poco adagio.

8.35.—Nancy Shaw.
The Little Hatchet Story.
'Waking Up'.
'The Lad, the Munk' ("Song of Angus").

8.45.—Helen Gillespie.
'Song of the Open' (Frank la Forge).
'When Love Laughing Lightly' (Bunton).
'Pierrot and the Moon Maiden' (Cybil Scott).

8.50.—Quintet.
Pianoforte Quintet in F Minor, Op. 34.
(3) Allegro; (4) Poco sostenuto—alla
non troppo.

(Continued in column 1.)



Headphones



2218

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Characteristics of
 The B.T.H. B.6 Valve

Filament Volts 3.
 " Amps 0.12
 Anode Filament 110



Hull Programme.

Week Beginning Sunday November 16th.

SUNDAY, November 16th.

2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.

3.15-3.30.—Programme S.B. from London.

MONDAY, Nov. 17th & WEDNESDAY, Nov. 19th.

7.0-7.15.—Robert A. Jackson and his Orchestra, relayed from the Majestic Picture.

4.0-4.15.—WOMEN'S HALF HOUR.

5.15-6.15.—CHILDREN'S CORNER.

6.45.—Boy Scouts' Talk (Nov. 18).

7.0-11.0.—Programme S.B. from London.

TUESDAY, November 18th, and THURSDAY, November 20th.

3.0-3.30.—Claude Duval's Dance Orchestra.

4.0-4.30.—relayed from the City Hotel.

3.30-4.0.—WOMEN'S HALF HOUR.

5.15-6.15.—CHILDREN'S CORNER.

7.0-10.30.—Programme S.B. from London.

FRIDAY, November 21st.

3.0-3.30.—Robert A. Jackson and his Orchestra, relayed from the Majestic Picture.

4.0-4.30.—WOMEN'S HALF HOUR.

5.15-6.15.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

O. A. ATKINSON. S.B. from London. Local News.

Popular Night.

WILLIAM LELY (Tenor).

EDWARD DRAPER (Baritone).

Dramatic Sketches—

WILKIE JOHNSON

F. L. N. BAWLING.

FILIPPA'S WILKIE JOHNSON.

MILKMAID BAND.

7.30.—March "Quartette" Alford

8.0.—"Zampa" Herald

8.15.—Edward Draper

"Shy Mignonne" May B. B. (5)

"Nothing to Say" Squire (5)

7.5.—William Lely

"I Know a Lovely Garden" Hubert

8.0.—Band

Suito, "Peer Gynt," No. 1 Gr 19

8.25.—Humorous Sketch.

8.35.—Band

Selection, "To-morrow's Night" Rubens

8.40.—Edward Draper

8.45.—Marg Charles M. F. White (1)

"A Rolling Stone" B. Fisher

9.0.—William Lely and Edward Draper.

Dance

"To Sylvia" Schubert-Newton

9.10.—Band

Selection, "Nights of Gladness" Andliff

9.15.—Selection, "The Beauty Prize"

9.20.—WEATHER FORECAST and NEWS.

S.B. from London.

For JOHN RUSSELL. S.B. from London.

Local News.

10.0.—Band

Overture, "Plymouth Hoe" Ansell

10.10.—William Lely.

"My Dreams" Tofts

Come into the Garden Maid "Boys (1)

William Lely and Edward Draper

Duet, "Mountain Lovers" Squire (1)

10.20.—Band

Selection "Supper Time" Greville

10.25.—Close down.

SATURDAY, November 22nd.

3.0-3.30.—Claude Duval's Dance Orchestra.

4.0-4.30.—relayed from the City Hotel.

3.30-4.0.—WOMEN'S HALF HOUR.

5.15-6.15.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. W. E. Bagshaw, Borough Librarian

of Hull, on "Public Libraries."

Local News.

7.30-12.0.—Programme S.B. from London.

Brown



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The above Map shows the effective working areas of the Crystavox Loud Speaker in the United Kingdom, operating direct from a Crystal Receiver. If you live within any of the circles and if your Crystal Set will respond to the simple test described below, you can use a Crystavox Loud Speaker.

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Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.
3.0-3.15.—Programme from London.
3.15-3.30.—

MONDAY, November 17th, and SATURDAY, November 22nd

2.4-3.45.—The Station Trio, under the direction of S. B. from London.
3.1-3.15.—S. CORNER Programme S.B. from London.

TUESDAY, November 18th, and THURSDAY, November 20th

2.30-3.0.—Harold Gee and his Orchestra relayed from the Theatre Royal Cinema, Bradford.
3.45-3.55.—WOMEN'S HALF HOUR
3.55-4.15.—CHILDREN'S CORNER
4.15-4.30.—Programme S.B. from London.

WEDNESDAY, November 19th.

3.30-4.30.—Bursley Ghent and his Orchestra, relayed from the Tower Picture House.
4.15-4.30.—CHILDREN'S CORNER
4.30-4.45.—Programme S.B. from London.

FRIDAY, November 21st.

3.30-4.30.—Bursley Ghent and his Orchestra.
4.15-4.30.—CHILDREN'S CORNER
4.30.—WEATHER FORECAST and NEWS.
S.B. from London.
5.30-5.45.—S.B. from London.
Local News.

Local Programme.

THE HARRGATE ROYAL BATHS

CLAUDE MONTEUX (Violin),
JOHN LLOYD (Violin),
CECIL JEFFES (Violoncello),
CHARLES MANN (Piano),
VIOLET ALLEN (Soprano),
HARRY BUSLEY (Tenor),
GEORGE H. COXON (Bass).

8.30. Quartet

Aller and Rondo from Serenade... Harry Busley.

"O Apollo".....Hutton

"The Yeoman's Wedding Song".....Hutton

George R. Coxon.

"A Gentleman of France".....S. Walsh (12)

"Speech Day".....William Symonds (13)

Concert Suite, "Ballets," Op. 77.....Henry Busley

(1) Spanish; (2) French; (3) Italian;

(4) American; (5) Egyptian; (6) Irish.

Violet Allen.

Recit. and Aria: "Ah! fors è lui" ("Traviata").....Venus

Quartet

Fantasia from the Ballet "Coppelia".....Delibes

Harry Busley.

"Son of Mine".....Wallace

"Unway, Awake".....Gowan

Violet Allen.

"Short Noan".....Vaughan Williams

"Scottish Air".....Scottish Air

Quartet.

"Mentet".....Luby

"Drink To Me Only".....Roger Quiller

"Cradle Song".....Mazzoni

"A Little Ballet".....Hutton

Venus Allen and Harry Busley

"Still as the Night".....Gowan

"Trot Here and There".....Messager

Quartet.

Melodics from "The Tales of Hoffmann".....Offenbach

8.30. WEATHER FORECAST and NEWS.

S.B. from London.

Sir JOHN RUSSELL. S.B. from London.

Local News.

10.0-10.30.—Programme S.B. from London.



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IF your friends are able to get much better results from far distant Broadcasting Stations, don't envy them. It will be very simple for you to emulate their feats—and even to surpass them—if you take out your old H.F. Valve and insert one specially designed for the job.

The Cossor P2—the valve with the red top—has been developed exclusively for long distance work and is to-day recognised as the standard H.F. amplifier. Used in combination with a Cossor P1 as a Detector, it will pick up and amplify signals to which your present valves cannot respond.

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Put in another way it amounts to this: In the Cossor, practically the whole of the electron stream is used because the filament is almost completely surrounded by the hood-shaped Grid and Anode. In an ordinary valve, on the other hand, a considerable proportion of the electron stream leaks away at each end of the tubular anode and lowers the efficiency of the valve.

When you are dealing with the minute currents received from Stations a thousand miles or more away, you cannot afford to risk inefficiency. Discard your present Valves, therefore, and invest in Cossor Valves—you will give your Receiver a chance to show what it really can do in the way of long distance records.

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P 2. With red top for H.F. use	12/6



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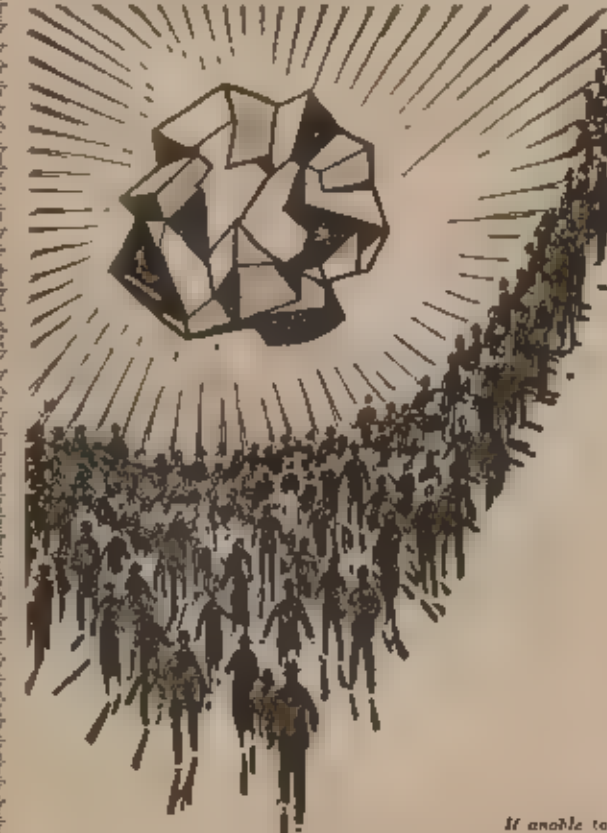
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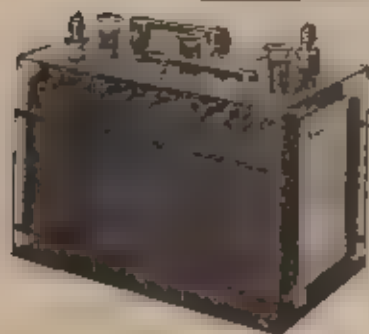
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Plymouth Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.
 2.30 3.0.—SOME VOICES at the ZOO. S.B. from London.

3.0 5.0. MULLY ORATORIO CHOIR.
 Hon. Conductor: PIERCE E. BUTHERS.
 Oratorio, The Last Judgment.

5.0 5.30.—CHILDREN'S CORNER. S.B. from London.

5.15-10.30.—Programme S.B. from London.

MONDAY, November 17th, and WEDNESDAY, November 19th.

4.0 5.0. Ernest Manning and his Orchestra, relayed from the New Palladium Cinema.
 Dorothy Lincoln (Soprano).

5.30 6.30.—CHILDREN'S CORNER.

7.0 11.0.—Programme S.B. from London.

TUESDAY, November 18th, THURSDAY, November 20th, and SATURDAY, November 22nd.

4.0 5.0.—Albert Filbrooke and his Trio, relayed from the Royal Hall.

5.30 6.30.—CHILDREN'S CORNER.

7.0 onwards.—Programme S.B. from London.

FRIDAY, November 21st.

7.30 8.0.—Talk to Schools.

4.0 5.0.—Ernest Manning and his Orchestra, relayed from the New Palladium Cinema.
 Dorothy Lincoln (Soprano).

7.0. WEATHER FORECAST and NEWS.
 S.B. from London.

G. A. ATKINSON. S.B. from London.
 Local News.

Dramatic Night.

THEY TALKED

HARRY HADSON

HENRY HUDSON

7.0. Staccato Study in C. Harry Hudson.

5.0. EDNA GODFREY TURNER and WILLIAM MACREADY present.

"DAVID GARRICK"

(William Macready)

8.0. "Decision for Me" Brook o' Day.

S. FOWLER WRIGHT on "Life and Letters of Devonshire."

9.0. G. Flat Study on Black Notes. Chopin.

WEATHER FORECAST and NEWS. S.B. from London.

10.0. Sir JOHN BUNNELL. S.B. from London.

Local News.

10.0. Lucy Dart.

Some Day in Somebody's Place. L. Carter.

11.0. VARIETY LIFE. (Helen Edwards)

Helen EDNA GODFREY TURNER and WILLIAM MACREADY.

Scene: A Morning Routine. Henry Hudson.

11.30. E. Major Bailey, No. 2, Op. 10. Chopin.

12.30. Close down.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 3-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Southey Hall, W.C.2.

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Sheffield Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th

- 2.30-3.0.—SOME VOICES at the ZOO. S.B. from London.
3.0-5.30.—Programme S.B. from London.
5.30-6.45.—Short Address to the Mayor by the Ven. J. RUSSELL DARBYSMITH, Archbishop of Sheffield.
8.15-9.0.—Service relayed from Nether Congregational Church. Preacher, The Rev. F. D. TRANTER.
9.0-10.30.—Programme S.B. from London.

MONDAY, November 17th.

- 11.30-12.30.—Gramophone Records.
1.30-4.30.—Programme S.B. from London.
5.0-5.30.—WOMEN'S HALF HOUR.
5.30-6.45.—CHILDREN'S CORNER.
7.0-7.50.—Programme S.B. from London.
7.50-8.15 (approx.) Public Speeches by Sir WILLIAM OLEGG, C.B.E., LL.D. and Sir HENRY HADLOW, M.A. M.A.D., in connection with Sheffield's Educational Week. Relayed from the Victoria Hall.
8.15 (approx.)-11.0.—Programme S.B. from London.

TUESDAY, November 18th.

- 11.30-12.30.—Gramophone Records.
1.30-4.30.—Programme relayed from the Albert Hall.
5.0-5.30.—WOMEN'S HALF HOUR.
5.30-6.45.—Talk on Education.
6.45-7.50.—CHILDREN'S CORNER.
7.50-9.0.—Programme S.B. from London.

WEDNESDAY, November 19th

- 1.30-12.30.—Gramophone Records.
3.30-4.30.—KENE W. SADLER (Recitations).
Hilda Francis. Solo Pianoforte.
5.0-5.30.—WOMEN'S HALF HOUR.
5.30-6.45.—CHILDREN'S CORNER.
7.0-9.0.—Programme S.B. from London.
10.5-11.0.—SAVOY BANDS. S.B. from London.

THURSDAY, November 20th.

- 11.30-12.30.—Gramophone Records.
1.30-4.30.—Programme relayed from the Albert Hall.
5.0-5.30.—WOMEN'S HALF HOUR.
5.30-6.45.—Talk on Education.
6.45-7.50.—CHILDREN'S CORNER.
7.0-10.30.—Programme S.B. from London.

FRIDAY, November 21st.

- 11.30-12.30.—Gramophone Records.
1.30-4.30.—Programme S.B. from London.
5.0-5.30.—WOMEN'S HALF HOUR.
5.30-6.30.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News.

7.30.—Local Night.
The Items will be contributed by

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(Piano, Flute, Violin and Viola)
Under the Direction of COLIN SMITH.
GEORGE DALEY (Soprano).
HARRY W. DUNBURY (Baritone).
GEORGE J. JEFFCOCK (Bass).
MAY MONCKTON (Soprano).
IVY SMITH (Solo Pianoforte).

- 9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
10.0.—Local Concert (Continued).
10.30.—Close down.

SATURDAY, November 22nd.

- 2.0 onwards.—A MIDSUMMER NIGHT'S DREAM relayed from the Gramophone.
5.0-5.30.—WOMEN'S HALF HOUR.
5.30-6.45.—CHILDREN'S CORNER.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
10.0.—Local Concert (Continued).
10.30.—Close down.

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Stoke-on-Trent Programme.

Week Beginning Sunday, November 16th.

SUNDAY, November 16th.

2.30-3.0. SOME VOICES at the ZOO. S.B. from London.

3.0-4.0. Programmes S.B. from London.

MONDAY, Nov. 17th, WEDNESDAY, Nov. 19th and SATURDAY, Nov. 22nd.

2.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beck.

5.0-6.0. CHILDREN'S CORNER.

7.0 onwards. Programmes S.B. from London.

TUESDAY, November 18th, and THURSDAY, November 20th.

2.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beck.

5.0-6.0. CHILDREN'S CORNER.

7.0 onwards. Programmes S.B. from London.

FRIDAY, November 21st.

2.30-4.30.—The Majestic Cinema Orchestra. Musical Director, Thomas Beck.

5.0-6.0. CHILDREN'S CORNER.

7.0. WEATHER FORECAST and NEWS. S.B. from London.

G. A. ATKINSON. S.B. from London.

Local News.

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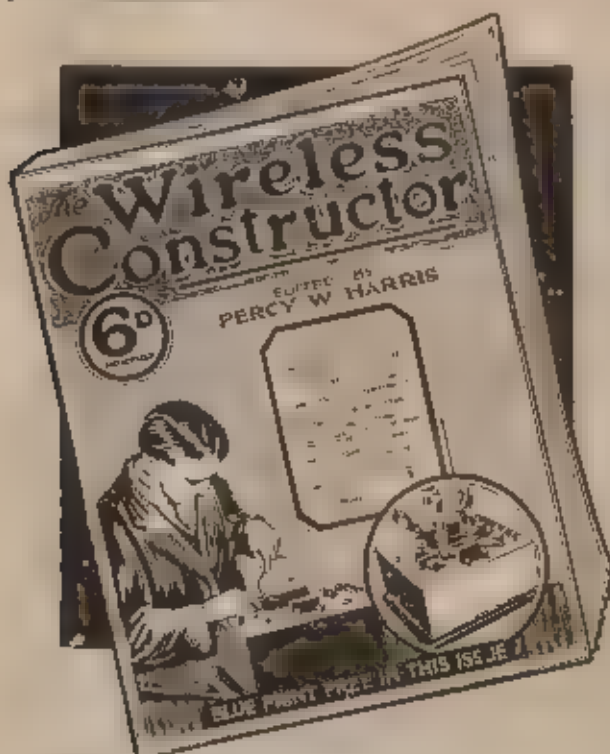
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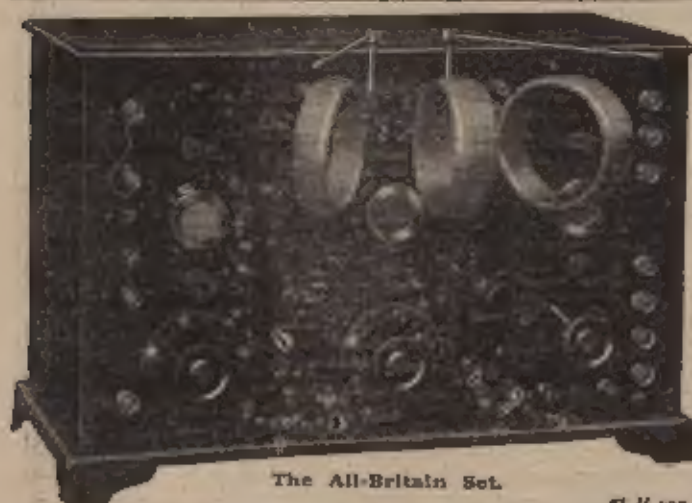
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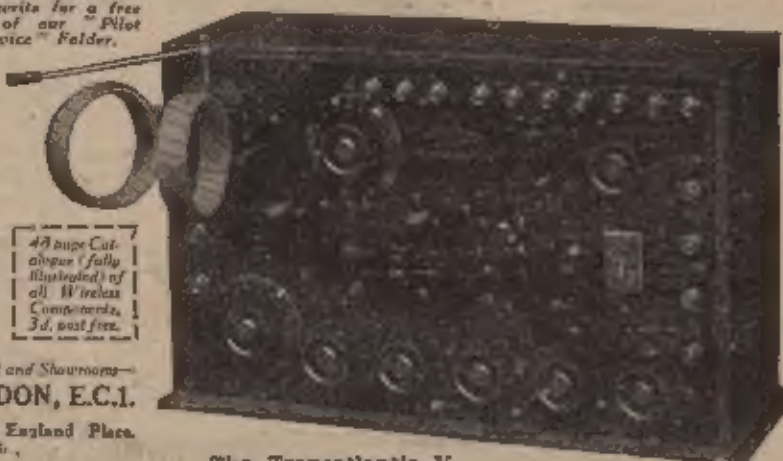
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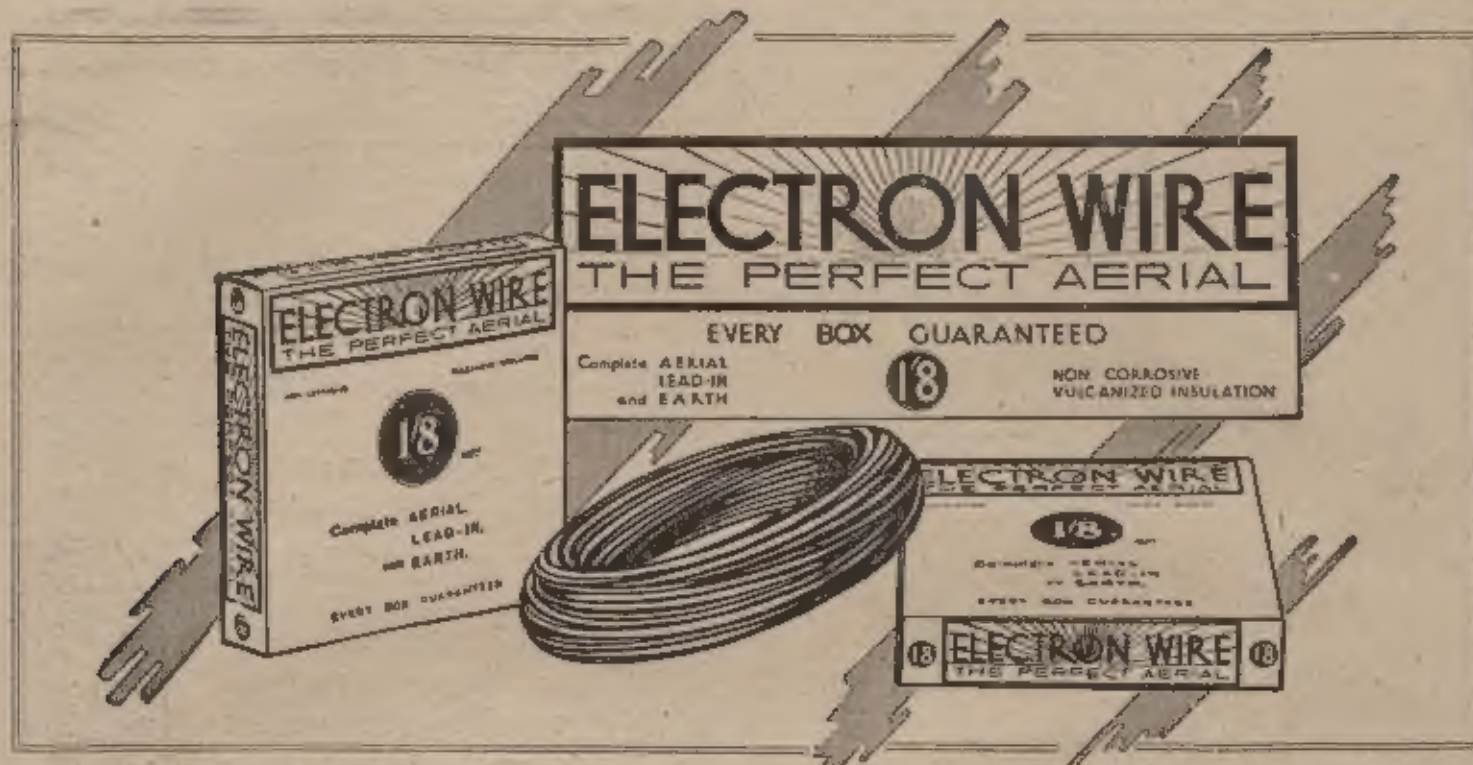


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